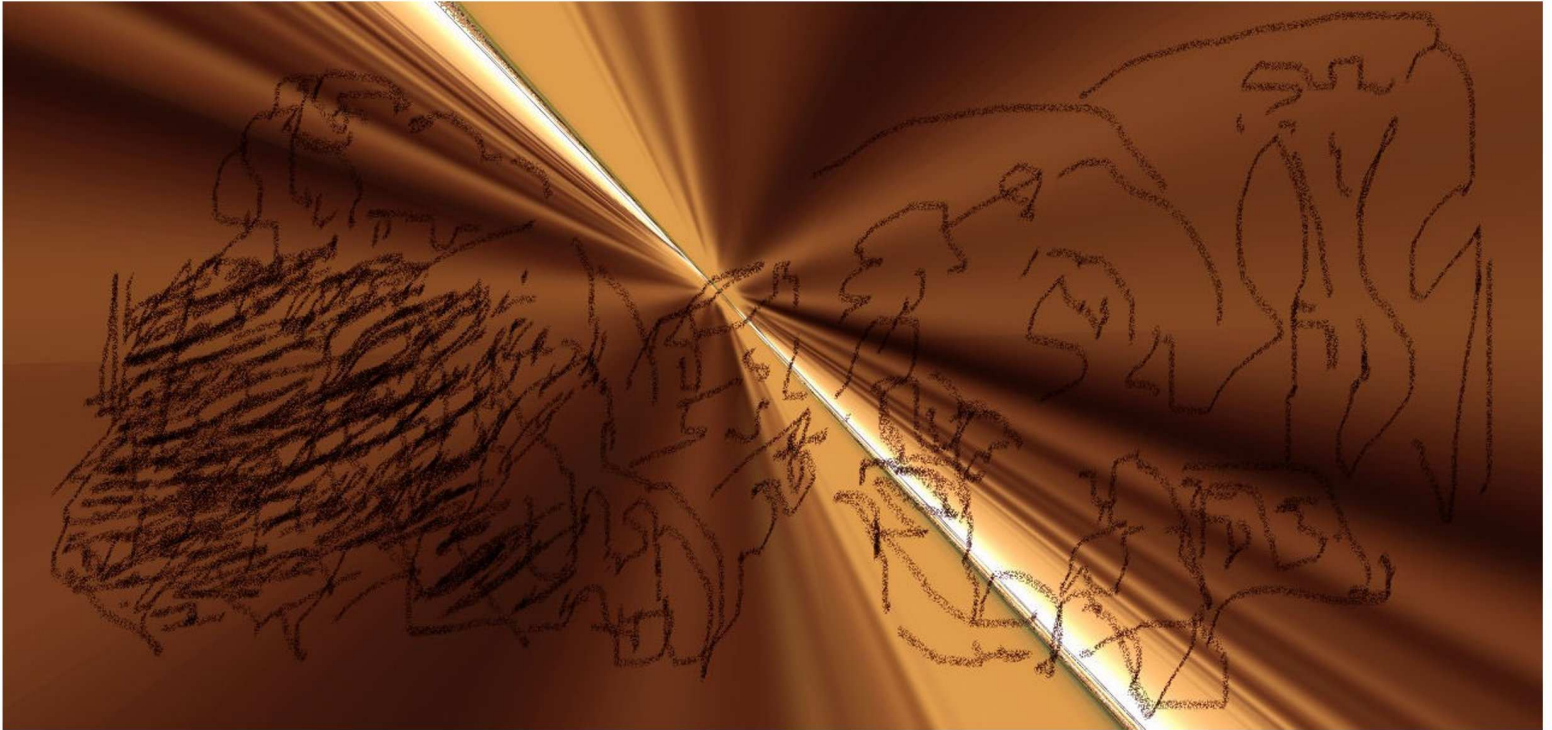


RIVEN rIVER PEACOCKscape

by Edwin VanGorder



RIVEN rIVER PEACOCKscape



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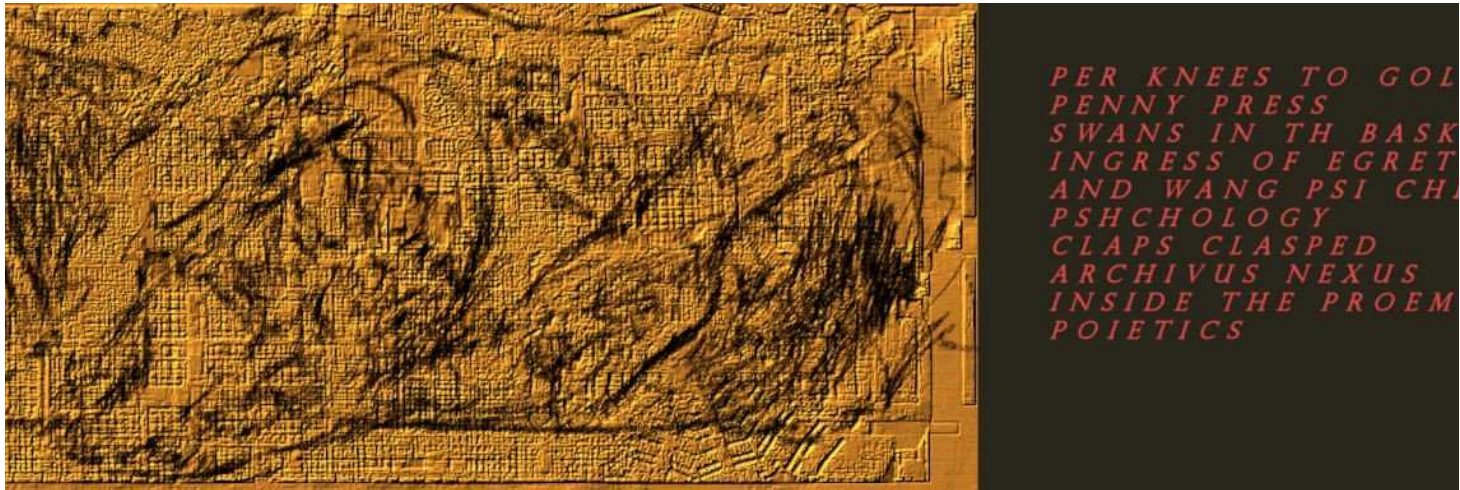


The archive elisions here build on a previous set of associations between core element of art and language dimensions as the visual rhetoric of drawing in which the movement of configuring thought is that subject : the contingency files supporting this one were branching out from the Sanskrit verbs as drawing forms as arriving to Heidegger's *dasein* -> *dessin*. For example the Sanskrit *Leckhe* as word for drawing diagramatic resounds to "luck" or the sense of drawing upon, i.e. ones lot , in the act of allotment...

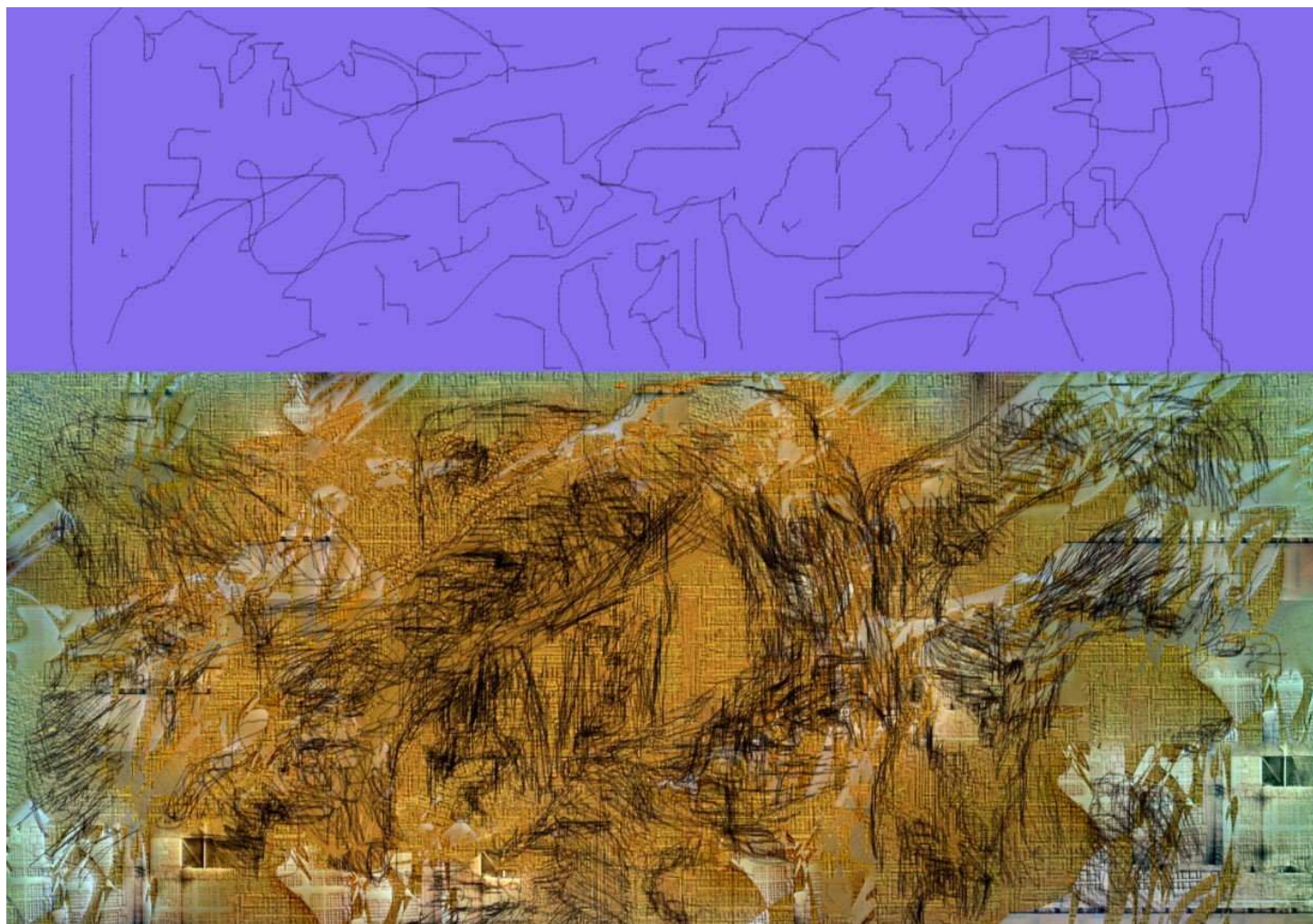
In these works I work on associations including free copies of Duchamp's *Malic* molds as intercessions on the chaste Hudson river visualization, series such as hatch on cross hatch triage, studies in mapping the Baroque fold to a column adapted in computer space to a kind of fantych and so forth as follow here...











GLASS BIOPSY

THE CHASTE HUDSON VALLEY SCHEME AS ALSO A PARADIGM OF FRONTIERS OF ABSTRACTION TO FOLLOW WAS INTERRUPTED BY DUCHAMPS DESIRE MACHINE OUT OF WHICH I SELECT THE MALIC MOLDS AS POTENTIAL ANOMALIES TOWARDS FREE COPY SINCE BY AS LITTLE AS A KIND OF BIOPSY ONE MIGHT INDICATE OR SUGGEST THAT WHAT HAPPENS OR IS HAPPENING OR MAY HAPPEN ALTHOUGH PERHAPS NOT YET IS IN THE SUBSTITUTION BY SOME COROLLARY OF HAPPENSTANCE UPON THE ABSTRACT REMOVAL AMOUNTING TO A KIND O F SEA TUMBLED FOUNDLING GLASS SUCH AS WASHES UP ON THE SHORES OF THE HUDSON EVEN SOLD AS JEWELRY AND ETSY... (THE ETSY OF ST MD (DIED LAUGHING)....



THE INCLUSION WITHIN THE TITLES MONOLOGUE OF EFFECTIVE IMMEDIATELY AND AFFECTIVE ABSTRACTION OF COURSE REFERENCE TOD CRONAN "AGAINST AFFECTIVE ABSTRACTION" AND HIS TITLE AS A SPIN OFF OF "AGAINST NATURE"- ALL OF WHICH IN THE REALM OF THE HUDSON RIVER AMBIENACE IS MEANT AS AN ASSOCIATION ON MY PART BETWEEN THE (AS IT WERE) CHASTE VISION OF NATURE OR PROVIDENCE AND THE MANIFOLD OF NARRATIVE WHICH FROM THE FIRST NOVEL ON PAPER = TALE OF GENJI THERE IS THAT NARRATIVE INVERSE IN WHICH THAT UN-CHASTE THRESHOLD IS TAKEN UP IN THE STORY OF THESTONE WHEREIN BAO YU FOR ALL HIS INFATUATION IS DECIDEDLY GENJI AS NOW GUANYIN,) THERE BEING IN THAT HOUSEHOLD A NUNNERY FOR THAT SECT WHICH WAS THE FIRST TO ACCEPT NUNS IN BUDDHISM) IS, AS I WAS SAYING, STRICTLY AESTHETIC AND ONLY HAS AN ARRANGED MARRIAGE OTHERWISE WITHOUT PRIOR DALLIANCE APPARENTLY ALTHOUGH IN THE SPRAWL OF THE BOOK I AM NOT SAYING I MAY HAVE NOT MISSED A FEW THINGS. AFFECTIVE ABSTRACTION AS CRONAN CRITIQUES IT IS THAT WHICH ASSUMES THE WORKS PRESENCE FORCES YOUR REACTION, WHICH HE WOULD RATHER RELATE TO COGNITIVE FACULTIES AND AN IMMERSIVE EXPERIENCE BECOME CORTICAL AND ARTISTIC INTEGRATION. I THINK HE OVERSIMPLIFIES: THE PRESENCE OF THE WORK IS A VISUAL RHETORIC THE MEANS OF WHICH EXTENSION TO CONSCIOUSNESS PROBABLY DO IMMEDIATELY FORCE OR SWAY ONES IDENTIFICATION INTO THE OBJECT WHICH TECHNICALLY IS PART OF THE SEEING, IE IT SEES US OR RATHER WE SHARE VISION, WHICH TO CONTINUE THAT CASCADE IS THEN CONSIDERABLY MEDIATED WITHIN IMMERSION.THE HUDSON RIVER SCHOOL WAS ALL ABOUT IMMERSION AND I PRESUME STILL IS. HOWEVER IN THE CURRENT POLITICAL CLIMATE OF "EXECUTIVE ORDERS" THE EFFECT AND AFFECT OF ABSTRACTION REGARDING THE CONSTITUTION OF A UNITY PROVOKES A RE-IMMERSION IN THE 18 CENTURY ROOTS OF PHILOSOPHIC EXPLOSIONS INTO THE POTENTIAL OF POTENTIAL AS THE NATURE OF NATURE IN THE INTEREST NOW OF DECONSTRUCTING AND DETERRITORIALIZING THE UNNECESSARY ASSERTION OF POWER USURPING LEGITIMATE ABROGATION.



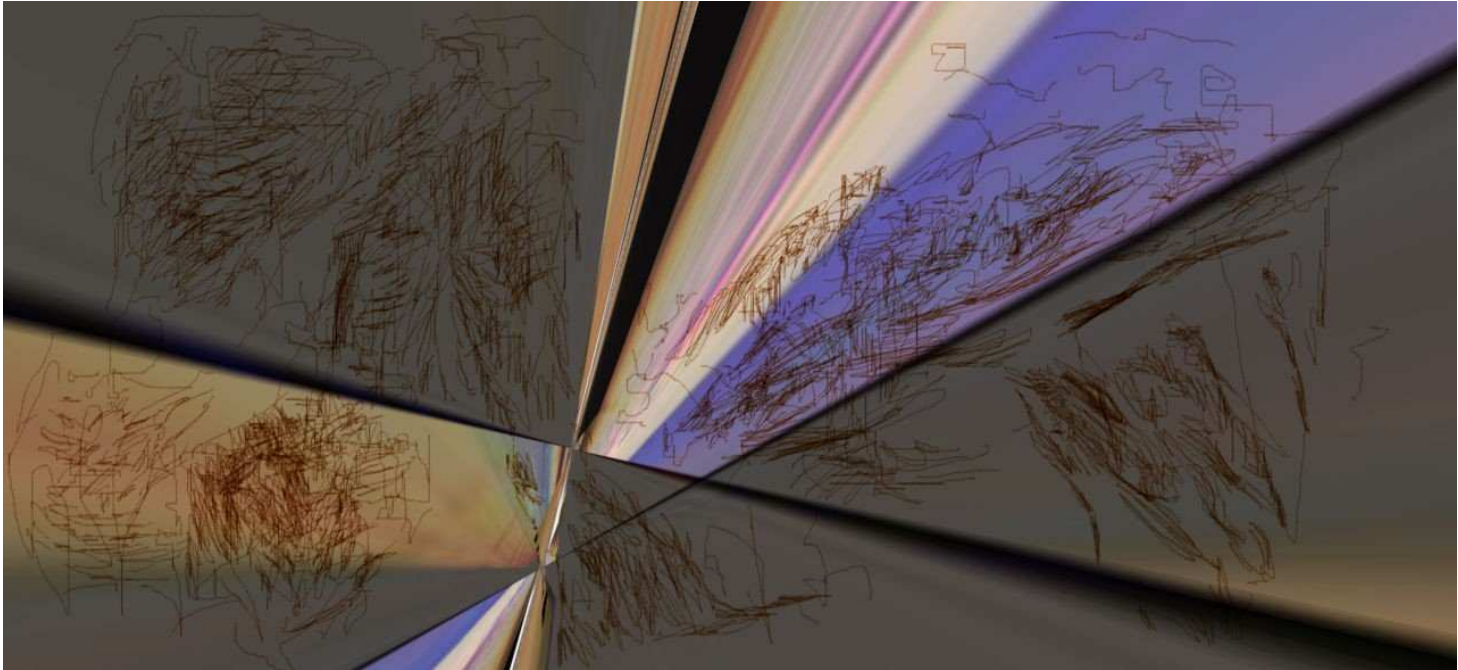
PLUM LINE

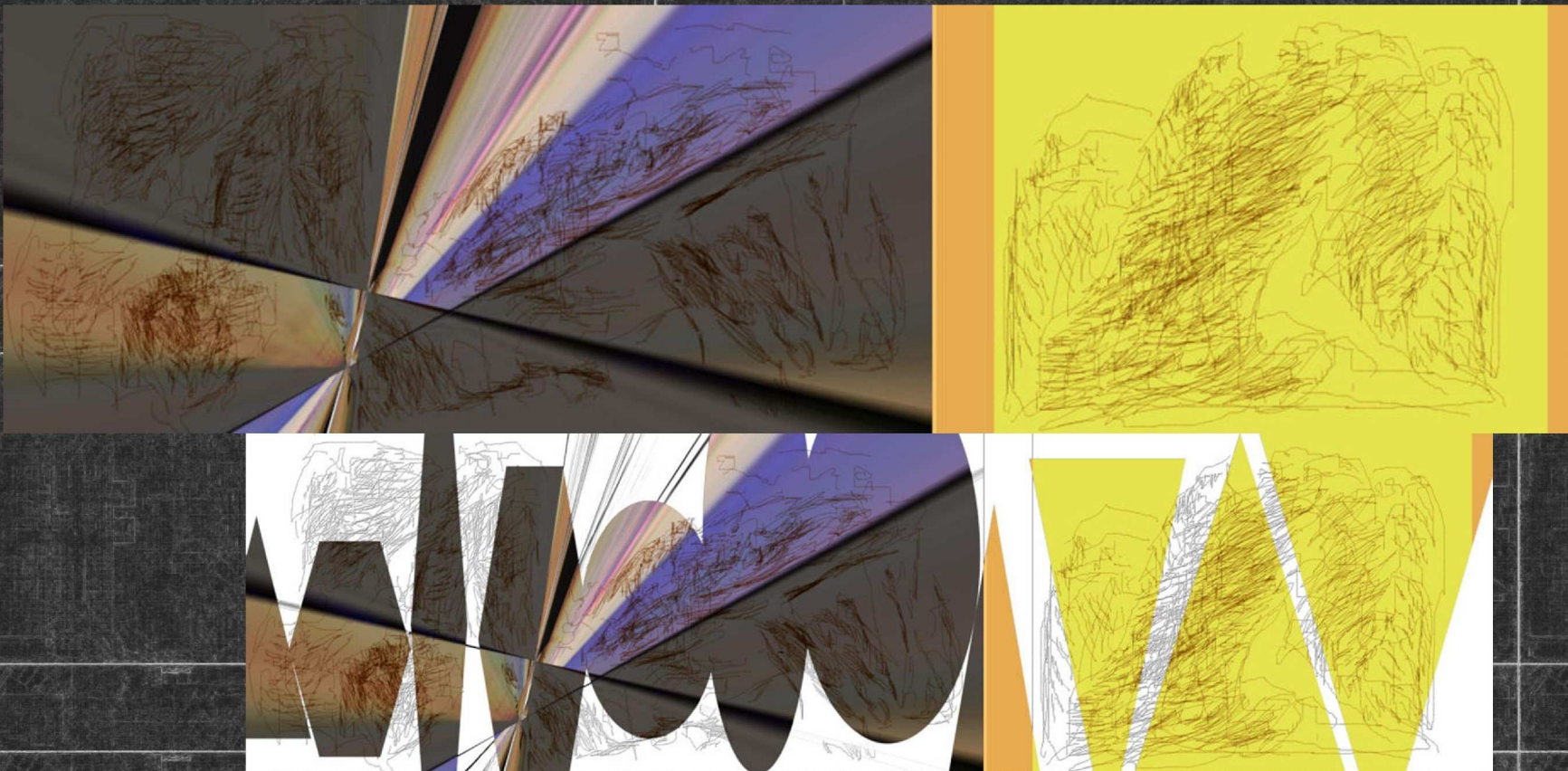
THE BAYEUX TAPESTRY FORSAW A WORLD GIRDED IN MAIL AND STRUCTURED THE WEAVING IMAGERY AS MEANS TO TROPE THE ELABORATION OF A PIECEMEAL CONCEPT IN THE NARRATIVE OF A MILITARY-POLITICAL CONQUEST. SIMILARLY THE FAMOUS POLITICAL CARTOON OF WORD AS PLUM PUDDING DIVIDED BY MONARCHS ELABORATES THE IDEA TOWARDS FACULTATIVE PSYCHOLOGY OR THE 18 CENTURY IDEA OF REGIONS OF THE BRAIN CORRESPONDING TO SPECIFIC IDEA STRUCTURING AND THE EMOTIONAL RESONANCE WHICH WE STILL HAVE SEEN ECHOES OF IN THE PSEUDO PSYCHOLOGY OF LEFT AND RIGHT BRAIN DOMINANCE (WHICH YIELDS TO THE MORE CONVINCING DIVERSE FIELDING OF THEN NEUROLOGICAL MODEL OF SEMIOTICS) THE DRAWINGS OF LEONARDO ALSO FOR EXAMPLE IN TAKING UP VARIOUS GROTESQUES PROMOTE THE CRITICISM OF THE IDEA OF FACULTATIVE PSYCHOLOGY IN THE ASSUMPTIONS OF PHYSIOGNOMIC APPROACHES REVERSED TO SEEING HOW THE UGLY BECOMES BEAUTIFUL AND VICE VERSA. THUS WHILE THE EARLY ADDICTION TO ALLEGORIES AND MYTHOLOGIES IN FREUD AND CO. MAY SEEM PAINFUL TO CURRENT PSYCHOLOGY IT IS THE STRUCTURE OF RHETORIC WHICH BYPASSES ALL THESE EXTREMES AND MEANS TOWARDS THE STRUCTURAL EXPANSION OF MEANING TO BECOME SHARPER THROUGH CONNECTIONS AND TROPES RATHER THAN DULLED BY IDENTIFICATION. IN OUR CURRENT WORLD THE OPPOSITE ASSOCIATION TO “MERE” RHETORIC, OR OBSCURING MEANING HAS BECOME SO ENABLED BY EXPANSIVE DICTATORIAL IMPULSES IN THE POLITICAL SPECTRUM WHICH ALSO TENDS TO RESIST THE SECULAR STATE OF TEN, THAT THE CASE OF ART AS TESTING LANGUAGE AS MEANING BECOMES INTERESTING AS DIANETICS IN THE BREACH. MY PLUM SERIES HAS TO DO WITH THIS RELATION TO A WORLD IN SOME RESPECTS RESISTING NOT CONTINUING PLUM LOCO BUT REMAINING RESPONSIVE TOWARDS A TRICKLE UP RHETORICAL RECONSTRUCTION OF THE MEANS OF ENABLING MEANING. HOPEFULLY.



EXTRAPOLATING ETHOS PATHOS AND DIALECTIC OF HERACLITEAN FRAGMENT THE LIMITS OF DAWN AND EVENING IS THE BEAR AND OPPOSITE THE BEAR THE WARDER OF LUMINOUS ZEUS NOUS, KNOWING, ALSO DAWN THUS HEIDEGGER ON ANTIQUE ONTOLOGY AS THINKING AS DAWNING... HE PLACES TO TECHNE OR KNOW HOW IN RELATION TO NOUS, DAWN, AS OPPOSITE ITS CONSTELLATION ARK THE BEAR AND LINKED TO ARCHE I SUPPOSE, WHILE THE WARDER ARKTOUOROS IS THE STAR MARKING ITS TRAVELS , THE ELIPSIS OF WHICH ARE AS TERMATA- THE RETURN, WHIPLASH AS IT WERE, THAT BEASTS DRIVEN IN OTHER FRAGMENTS THEN ASSIMILATE MEANING TO AS SUBORDINATE TO THE TROPAL, OR TURN AROUND OF CELESTIAL EVENTS MARKED TO THEIR INCIDENCE, OF WHICH ATHRIOU, ETHEREAL SPEAKS OF BURNING LIGHT- LUMINOUS SUPPORTING THE OPPOSITION, OR ANTON, WHICH IN ITS SOUND SENSE TO AUTONOMY MARKS WITHIN THE FRAGMENT ETHOS AS THAT SENSE OF THE ETHEREAL, DIALECTIC AS THE SENSE OF OPPOSITION WITHIN THE APPPOSITE, AND PATHOS AS THE DENOMINATION OF OUROS OR WARDING OUT OF WHICH PEI OF TOUCHING UPON THAT WHICH IS WEAL IS WEALTH OF LIGHT TO ENABLE VIA VISION APPEIRON, OR PEI AND ARCHE THE LATTER TERM BEING THAT STRUCTURE OF ANAXAMANDER WHICH POSITS THE BOUNDLESS AS THAT WHICH RETURNS TO ITSELF, A STRUCTURE WHICH MANIFEST OVERTLY AND COVERTLY IN HERACLITUS PROPOSITIONS. IN RHETORIC (DIALECTIC, ETHOS, PATHOS) XEUGM MEANS A WORD WHICH OPERATES IN A DOUBLE SENSE AS IN RECOMBINATIVE ELEMENTS LISTED HERE BY WHICH ETHOS IS MARKED TO ETHEREAL, ARKOS OR BEAR TO ARCHE, , ARCHE TO ARCHER OR WARDEN, OUROS TO HORIZON OR TERMATA, ANTON OR LIMIT TO AUTONOMY AND SO FORTH, (IN THE 3 DOT MODE OR SYLLEPSIS THE CONNECTION MAY BECOME MORE TENOUS OR BROADLY ASSOCIATIVE AS A COUSIN OF XEUGMA)

HEIDEGGER, IN THE TRADITION OF SANSKRIT DRAWING TERMS AS VERB ELECT DASSEIN AS -THEREBEING WHICH THEN IS A VERY CENTERED OR AURORA LIKE POSITION ON DRAWING OR MOVEMENT AS ALSO STANDING IN PLACE EVEN AS AN ENTIRE RIVER IN SENSE STANDS IN PLACE AS A WHOLE. SIMILARLY LINKED TO OUR EXPERIENCE ARE SITE AND NONSITE, SENSE AND NONSENSE...LOGOS AND ALOGON, ELEGANCE AND ELEGY. TAUTA, THERE IS, SEEMS THEN TO ELECT ONTOLOGY IN DASSEIN AS DESSIN. THE CHORD TAUT MARKS THE TERMATA, THE WHIPLASH AS THE "REPORT", THE SNAP INTO BEING VIA ALL THE KARMA OF RETURNS BORN TO THE WARDER ON THE ONE HAND REMARKED TO AN OTHER BUT SELF DESCRIPTIVE BY THE SELF AT INTERVALS AS WELL.



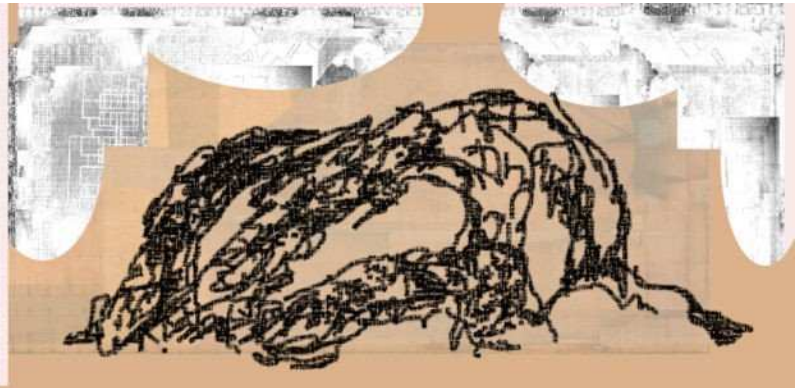


DOUBLE TAKE OF MAPPING BAROQUE FOLD TO INVERTED COLUMN

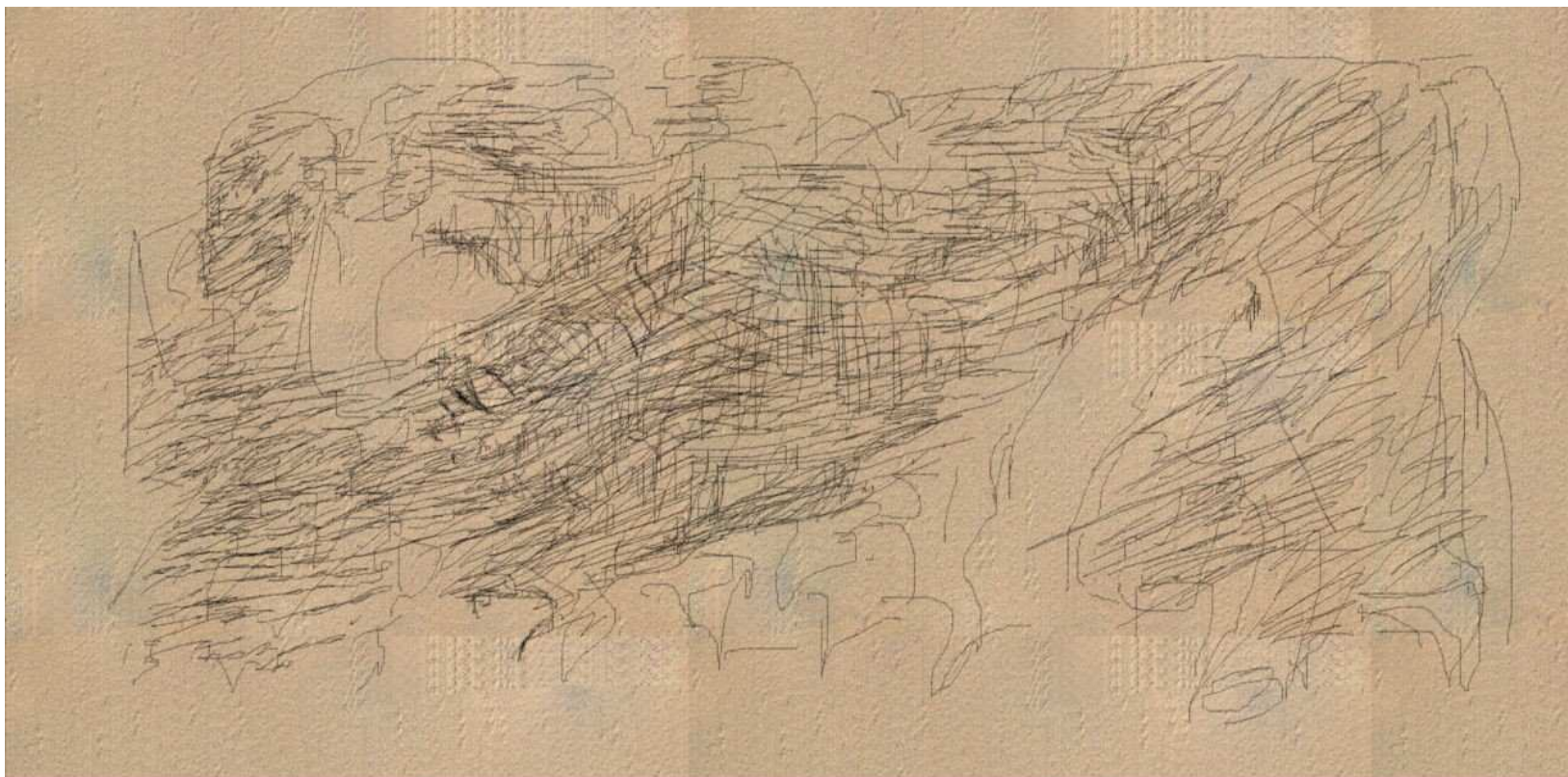


ANTI CYTHERA MECHANISM RHIZOME
SEED AND ORESTIAN LIBRARY OR MUTINY
OF T'UM MICHELANGELO MECHANIQUE

**ORESTIAN LIBRARY OF THE ANTICYTHEREAN MECHANISM
THE RHIZOME SEED IS A DOVETAIL DOUBLE SLOPED COMBINED
(MEDITERRANEAN DRILL RECOMBINANT) WITH THE WANG MENG
MARK (HYBRID SEED NOW) AS A DICHOTOMY OF DISCONTINUOUS
CONTINUITY OR REVIVED CONVULVULUM (AS) WITH AN EYE TO THE
LAURENTIAN L FROM ALTERNATELY THE DARK AND BRIGHT SIDES OF
A MECHANICAL UNIVERSE AT THE META LEVEL OF VIRTUALITY AND
THE ARTIFICIAL NAIVTE NATIVITY POST AI NAIF. A MUTINY OF THE
T'UM U///// (TUMULT (STEI) INVOLVES THE OVER RIDING OF FREU-
DIAN ASSOCIATION VIA GLASS NOW TRANSPOSED TO A DIFFERENT
SET OF TROPES AND SAUSSERIAN PIERCE PIERCOSAUR OR PERCU-
LANT PRESDIGITATOR.**



*ANTI CYTHEREAN MECHANISM (WITH ADJACENT)
OR VOYAGE TO A SHIPWRECK.*



*FALSE MEMORY HAP;TIC REDUCTIONIST AND VIEW OF STRAITS
OF ANTI CYTHERA FROM THE MIDICANAL.*



**OR VITRINE STRAY NOTE FROM
CULTURAL
BLACK BOX TO EFFECT POETICS
OF THE CANALS ON MARS FROM
CANALETTO TO CYTHERA AND
THE VIRTUALITY OF ANTI-
CYTHERA MARK A 15 CENTURY
TREE WITH ENGRAVEN MO-
MENTO TO PALM AN ACE TIME
SHUFFLES SAMUEL PALMER**

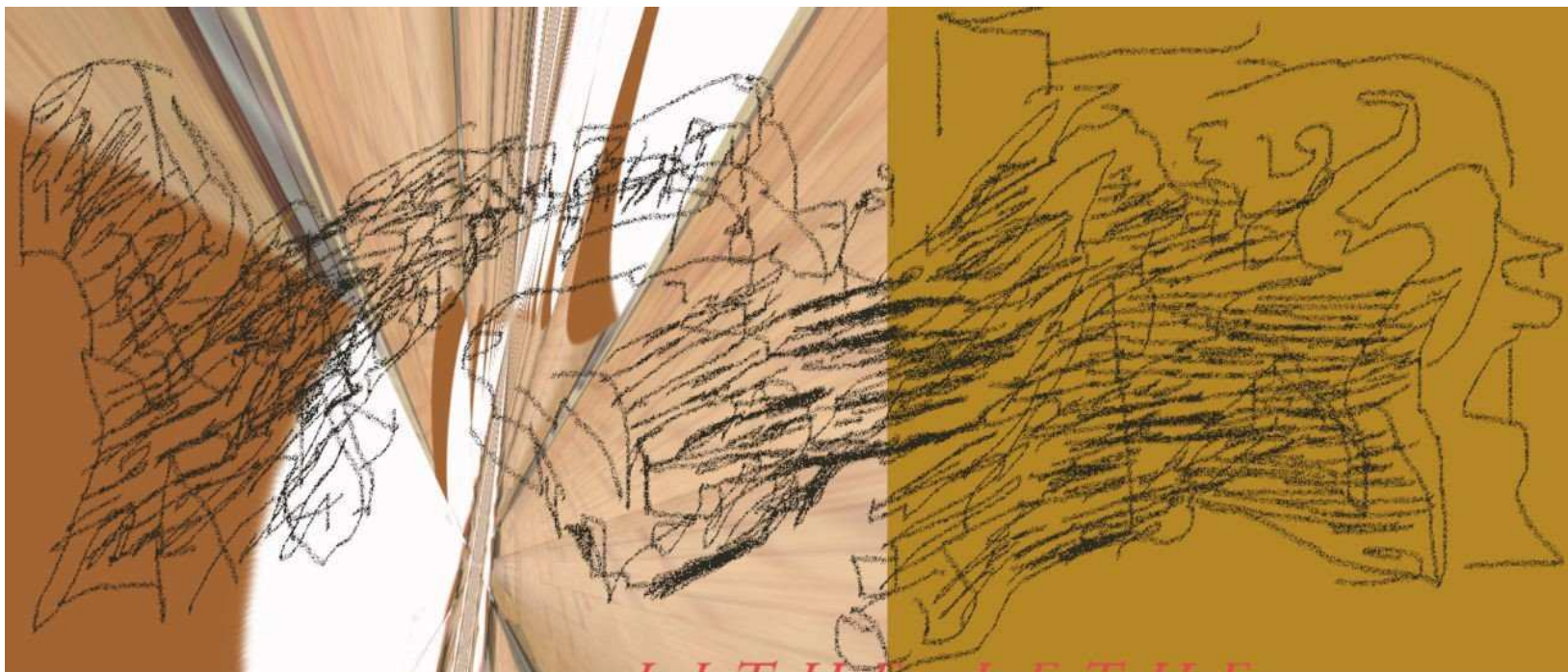
**OR SIC SICKERT STRAY NOTE CUL-
TURAL BLACK BOX SOME DI-AGONY RE-
SISTING YET BORROW THE MANAGER'S
REVOLVING DOOR HONOLULU LIBRARY**

**AND CHI-
MERA
ELIXIR RAGA
RAG MAN
DRAWS THE
STONE.**





KYTHERA
ALIAS 3



LITHE LETHE





NOTES FOR EVENTUA SITE ARTICLE ON STATES OF CYTHERA AND ANTICYTHERA

THE NOTES ON STATES OF CYTHERA AND ANTICYTHERA AS REALM OF RHEA HABITUATION AS IT WERE TO AN ARTISTIC CONSCIOUSNESS AS LAUNCHED FROM THE ART CODICIL OF WATTEAU'S EMBARKATION AND ITS RESONANCE THEREIN TO PHILOSOPHY AND ART VIA DUCHAMP ARE BUILT WITHIN MY SENSIBILITY VIA A DOCUMENT "THE ART AND THOUGHT OF HERACLITUS BY KHAN WHICH IS PROGENITORY FOR ME TOWARDS THAT SENSE OF THE PRE SOCRATIC APPEIRON OR ENVELOPING WHOLENESS TO "APPEARANCE" WITHIN N WHICH PEI OR TOUCH , WEAL, FIGURES IN THE "PILGRIMS" OF CYTHERA AS WELL AS THE PYROS OF HERACLITUS AND THE SOURCE OF THIS BRANCHING OUT OF THE MATTER OF TOUCHING UPON REALITY AS SOURCED WITHIN SANSKRIT AND PIERROOT RELATING DRAWING AS MAKING, ENCOUNTERING, THE VERBAL CONNECTION TO BETWEEN TRANSITIVE VISION AND THE ADJUNCTIVE CRITIQUE BY WHICH ART DRAWS ON LIFE AND PHILOSOPHY VIA A BRANCHING OF VISUAL RHETORIC THROUGH THE ART AND LANGUAGE CONNECTION IS NOT A SINGULAR SOURCE BUT THE MIXED CURRENTS OF THE FABLED HERACLITEAN ETHOS (AS THEY STEP INTO THE SAME RIVERS OTHER AND YET OTHER RIVERS WATERS FLOW UPON THEM...) TOWARDS THEN- "ART AND THOUGHT"...

DRAMATIS PERSONAE

THE FOLLOWING STAGING OF THESE INFLUENCES TOWARDS LESS THEIR TEXTS OR PLACINGS THAN THEIR VERY DRAMATIS PERSONAE AS ANIMUS THRESHOLDS TO PERCEPTION I WILL ORGANIZE WITHIN MY PRESENTATION OF DRAWINGS EACH OF WHICH ARE AS THOUGH WITHIN THEMSELVES A KIND OF COMPLETE VIDEO VIA THEIR CYBER DRAWING VIRTUALITY.

THE INTERLINKED THEMATICS ARE

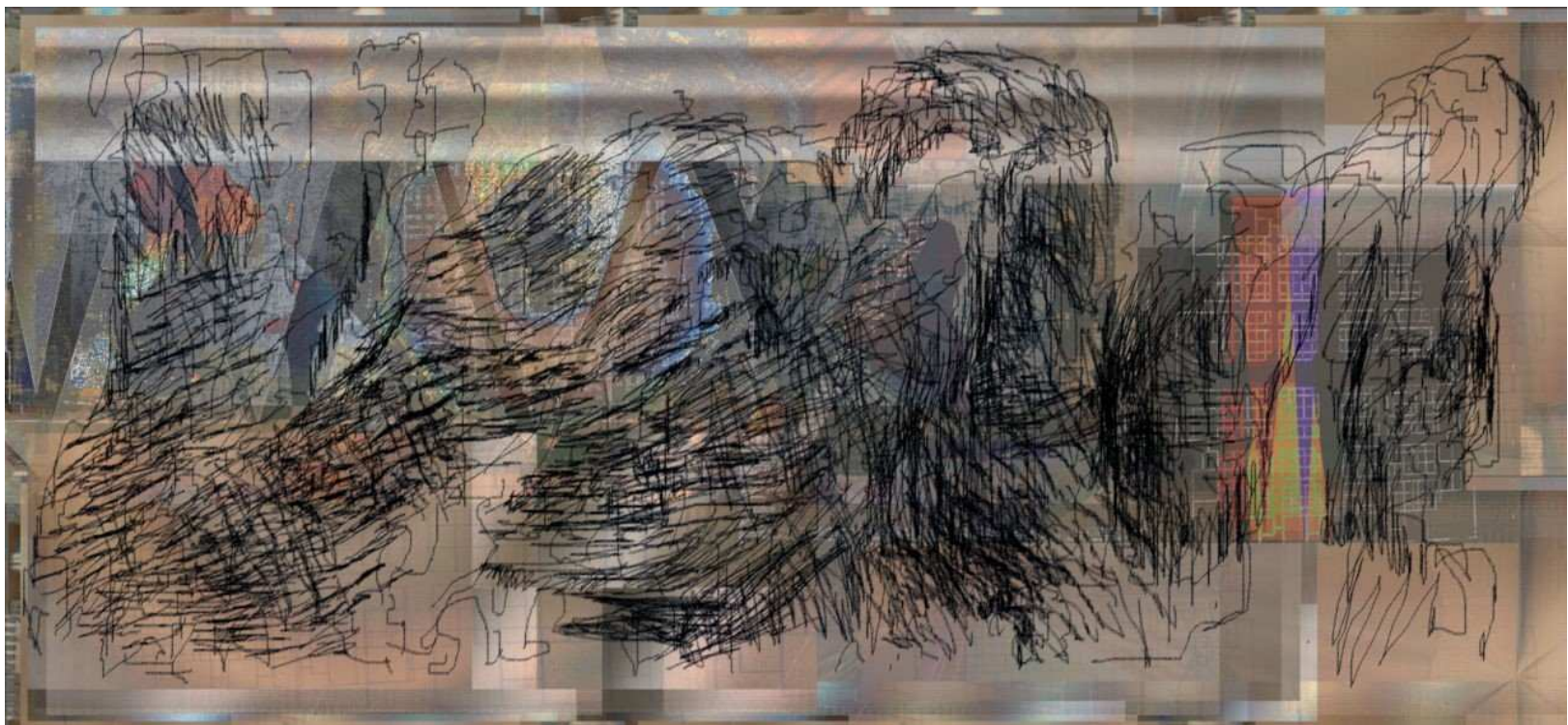
OF THE GLASS AS CONDITIONED TO STRUCTURE A KIND OF REVOLVING GLASS DOOR OF PERCEPTION LINKIND SCISSION AND DECISION ITS ECHO IN A WORK : CORPUS ETRANGER PRESENTED IN BALS QUOTING CARAVAGGIO IN WHICH THE SOMATIC TO SEMIOTIC DIMENSION RELATE TO ART AND BODY HABITUATION

A LOOK AT THE NAUMAN BODY AND ART THEME VIA HIS SPECIFIC MUDRA SERIES WHICH RELATES THEN TO RODIN, WHOSE GATES OF HELL ARE IN AN OPPOSITE ROOM TO DUCHAMPS' GLASS

THE SENSE OF GLASS REVOLVING DOOR MAPPED TO ANOTHER EXPERIENCE OF DISCOVERING THE VOLUMES OF THE STORY OF THE STONE REFLECTED IN SUCH A DOOR AS I PASSED THROUGH AND CURIOUS RETURNED TO FIND THE BOOKS BEHIND THE REFLECTION-MIRRORED.

THE LINK BETWEEN GUANYIN PURELAND PAINTING DIAGONAL, VIA THE STONE TEXT, AND THE CONTINUING EAST WEST CONNECTION VIA CASTIGLIONE AND VERONA ECHOING ON CYTHERA AS IT WERE IN WHICH THE WESTERN HATCH MAY IN RELATION TO THE DIAGONAL OF PURELAND BE RELATED TO THE KLEIN GNOMON OR DIAGONALIZATION OF THE IDEA OF POTENTIAL RESIDING IN HERACLITUS "OTHER" DEMOCRITUS VIAL THE STRUCTURE OF THE ATOM AS HE PROPOSED DIAGONAL SCHEMAE, OVER ALL, A S SENSE OF HATCH ON HATCH TRIAGE.

THE LINKS TO A MULTIPLE EASTERN PRESENCE VAI THE SENSE OF ALCHEMY SHARED BETWEEN THE TAOIST ELIXIR AND THE THE WESTERN CHRYSIS (AS IN CHRIST OR CHRYSALIS, TRANSFORMATION IE MATERIALS TO GOLD, AND THE PERSIAN SENSE AS WELL TRANSMUTED IN THE IDEAS OF GOETIA AND THEURIA WHICH STRUCTURE THE PLATONIC MEDITATION ON HERACLITUS.



CYTHERA ANTI CYTHERA WRECK

BLACK BOX> SMITHSON'S LAST FLIGHT<CULTURAL BLACK BOX AND THE DARK

"DEATH IS IN ALL WE SEE" HERACLITUS... SCESIS ONATUM SCISSION DECISION (THAT)

// MIRROR MOIRE PLATED AD ENDGAME AND CHARRED BELOVED CHORUS THE "LITANY" THE CHARIOT" : "PEI" TO TOUCH UPON THE WEAL//> WEALTH OF CIRCUMSTANCE (THERE) THE CHARIOT PEI PHAETON, THE LITANY PEI PAEN PER PERSON PER PAPYRUS PER PYRUS PYRO PER PYRAMID PER PHOTON (MAN'S MEASURE OF LIGHT)

PER PHAEDRUS THE WARD (BUDDH) PER ABHO THE BRIDGE PER PHAERO THE LUMINOUS PER FERAL THE LIFE PERE SPHEROS THE NICHE PER PEI OF PILGRIM SOMATIC SEMIOTIC ANDH...ROSTER...: ANDROS> AURORA THE CURRENCY OF GOLD FIRE CURRENCY (ALCHEMY) CHEMAMETA THINGS OF HAND CHIMERA

IN CAMERA: CARRA WHITE——VAGGIO DEEP HATCH ON CROSSHATCH TRIAGE VERONA TO CHANGHAOU QUOTH CASTIGLIONE BURIED IN THE STORY OF THE STONE AND ELIXIR PER POTE THE RIDDLE TOUCHING ON STIRRING Elixir OF THE TALE OF THE TAIL OF HERACLITUS'S OTHER(THE SAME DEMOCRITUS (THAT)> IMPLICATES ATOM TO KLEIN GNOMON THE DRIFT BANQUET COUCH TO THE STARS UPTO BUDDH CLUding WELL....KLEIN (: "HE PAINTED WHOLE SKY") POLLOCK NOT THAT DRUNK SKY SKEIN THE DISTIENDRE FROM CLOUD TO EMPYRIUM TRANSPOSE SKY WRITING : SKHAR THE STELLA ASTARTE IN LIFE RETURNING TO THE UPPER REGION OF MY GEL> PHAETON PAEN (HARD TO LOCATE) THE TYPOGRAPHIC REGION TOPOS OF TYPE (O'S) ACCORDINGLY...><< SCESIS ONATUM MOMENTUM SPATIAL SKELETON RIGHTING WRITING ITS EPI PEI PER EPITHAPH MEETS STELLA THE "SKHAR" MAYBE PER PEI THE PILGRIM THAT WOULD BE...

CYTHERA/ANTICYTHER

RESITE RECITE: TRACE THE MIDI MEETS THE MEDITERRANEAN AND THERE FROM VENICE THE HOLDINGS IONIA ISLANDIC

CYTHERA COMING AND GOING 2 ANTI CYTHERA MEET THE BOTTLENECK OR STRAITS OF ANTI CYTHERA: STRAITS OF EROS THAT APHRODITE BIRTH ISLET AT CYTHERA FURTHEST ATTIC OUTPOST AND OF ANICYTHERA MEET IN TIME THE SHIPWRECK: (DEKOONING ESSAYED) THAT ON ANTICYTHERA ROMAN MASTED SAND BURIES GREEK BOX

THE MECHANISM QUOTH THE GLASS OF ANTICYTHERA THE CONVULVULUM THERE MECHANICAL UNIVERSE TO THE STARS

AS THOUGH A REVOLVING GLASS DOOR THE GLASS THEN AGAIN LIBRARY REVOLVING DOOR MIRRORING VOLUMES IN HONOLULU OF STORY OF THE STONE –

RETURN I MADE, MAKE, STORY STATES THE RETURN UPON REQUEST...ENTER THE SCROLLS EAST AND WEST BUT

MULTIPLE RENAISSANCES MAKE MULTIPLE EASTS....

FROM "QUOTING CARAVAGGIO" AS BAL THEN I ADDUCE DUCCIO THE MARKING OUT IN TRANSIT

SPEAKING OF SCISION DECISION WOULD BE SKHAR THE INTERSTICES REFLECTED Q.C. PER "CORP ENTRANGER" NARCISSUS THE VIDEO FLOOR PIECE OF THE SOMATIC SEMIOTIC CHIMERA IN CAMERA PHOTO INVERTED EXPLOSION. PHOTON.PHAETON. PHAEDRUS. PEON= WARD- BELT OF ORION SO TO SPEAK. OR THE 3 KINGS ASTERISKS OF THEORIA AND GOETIAL OR APPLICATION AND CONSTRUCT ACROSS THE PRUSSIAN THRESHOLDS VIENNA MARKS NATURAL THEATER AS WELL PER BALOGNE MORANDI GUERCINO MOZART AND EAST OF EAST GUANDARA AND EASTER YET WITH CASTIGLIONE

MEET THE ILLUMINATI SAUSSER OF THE NEOLITHIC CORE EVENT AND ALSO ON THE OTHER SAME HAND ESPERANTO...

VISUAL RHETORIC ESPERANTO OF ART AND LANGUAGE

(EH...)

I WAS SAYING SKHAR THE SCRIBBLE, SKETCH , SCAPE, DRAWING UPON MOTION RECOILING GROUND OF ENCOUNTER AS ITS BRACHELOGY

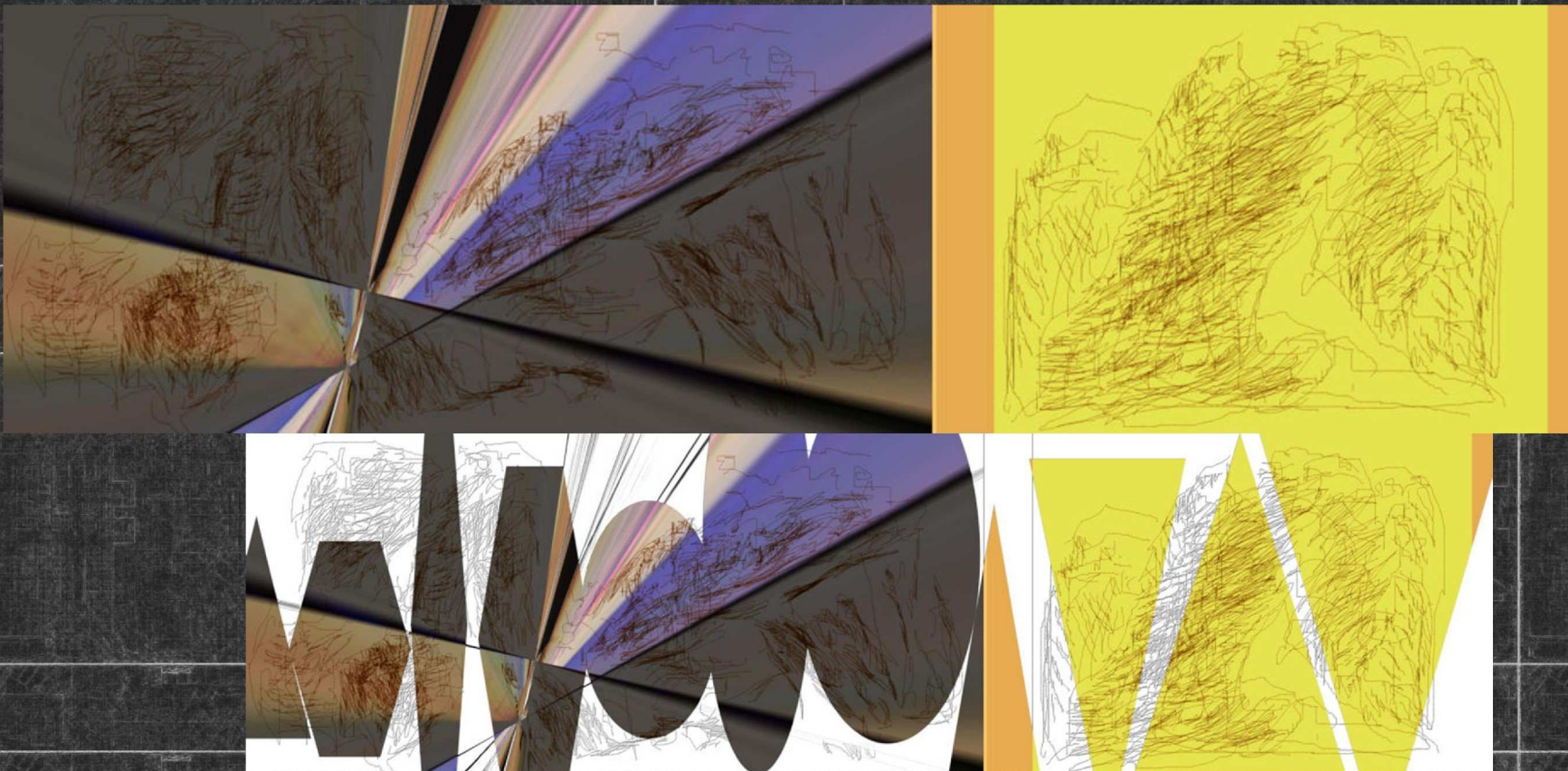
ABBRACIARI: EMOTIONAL MEASURE

SANSKRIT SCESIS ONATUM DRAWING UPON SUBJECT MATTER /// VIDI, DIAGRAM, VIDEO, LECKHA ALSO DRAW, (LUCK, LOT, A LOT) DRAW NET =ANA PIRANHA (DID I SAY PAY THE PILGRIM?) PURANHA FULLY DRAWN BOW, AMARIANHA -DRAW INFERENCE

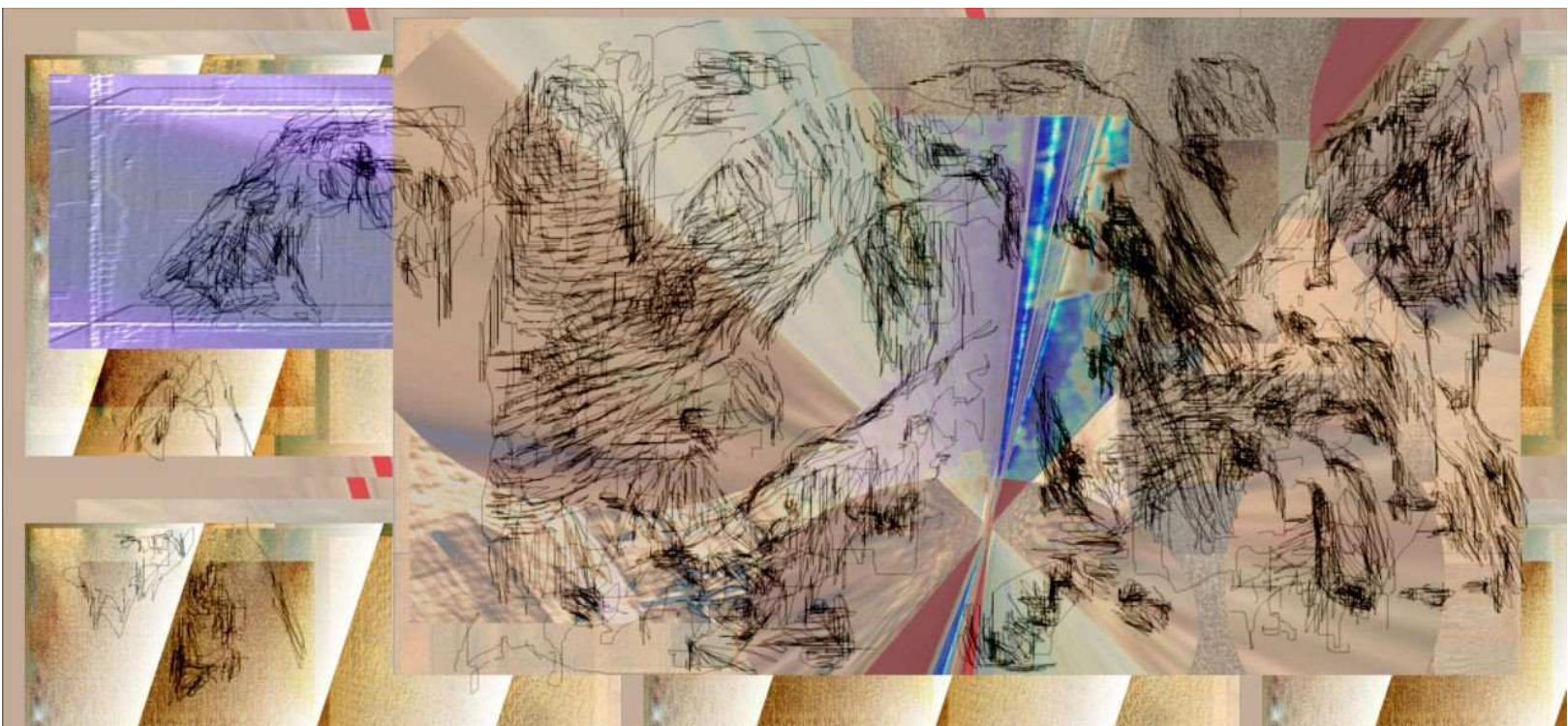


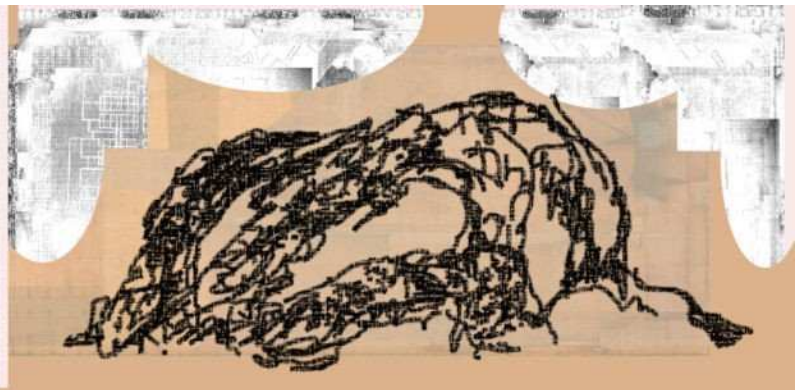
PROTO ANTIQUE ANTOLOGY: MERG, MARK SYNONYM FOR SKHAR OR SCRIBE-INSCRIBE ARE A COSMOGENIC SENSE OF ASTARTE OR THE GODDESS OF BEGINNINGS AND AURORA THE CURRENCY OF TRANSFORMATIONS WITHIN THE MUNDANE UPON WHICH THE WEAL IS THE TOUCHING UPON, PEI, THE QUICKENING OF FORM, ABHO OR THE BRIDGING CONTENTS ARE THE MOODS THAT INFORM THEN THE SANSKRIT ASSIMILATION TO THE IDEA OF DRAWING UPON SUBJECT MATTER AS A BROADLY VARIEGATED IDEA WHICH THE THE GREEKS SIMPLIFIED TO A TROPING PRINCIPLE, NET AND TABLEAU. JUST AS SERRA BEGAN HIS CAREER BY WORKING FROM A LIST OF WORDS WITH SCULPTURAL CONTENT AND MOLA IN HER INTRODUCTION TO BRANCUSI RELATES SKHAR AS ROOT OF SCULPTURE, THE SCRATCH TO SCULPTURE CONTENT OF CULTURE BUILDING WITHIN MARKING THROUGH MATERIAL AND ITS IMMEDIATE RHYTHM OF RESONANCE FLOODING FIGURE WITH THE GROUND CODETERMINATE VIA RHYTHM AND COUNTERPOINT SO THEN MAY A SCESIS ONATUM OR ART LIST BE CONSTRUCTED THROUGH THE THREE CULTURAL LINKS OF THE PIE, SANSKRIT AND GREEK, WHICH ECHOE IN THE MODES OF PIERCE AND LACAN, SAUSSEUR, AND ESPERANTO. NOTE JIM DINE'S TOOL DRAWINGS WERE A FOLLOW UP OR VISUAL ADDENDUM ON THE SERRA LIST

**COGNATES OF SKHAR , ABHO,
SANSKRIT DRAWING TERMS
COGNATES OF PEI**

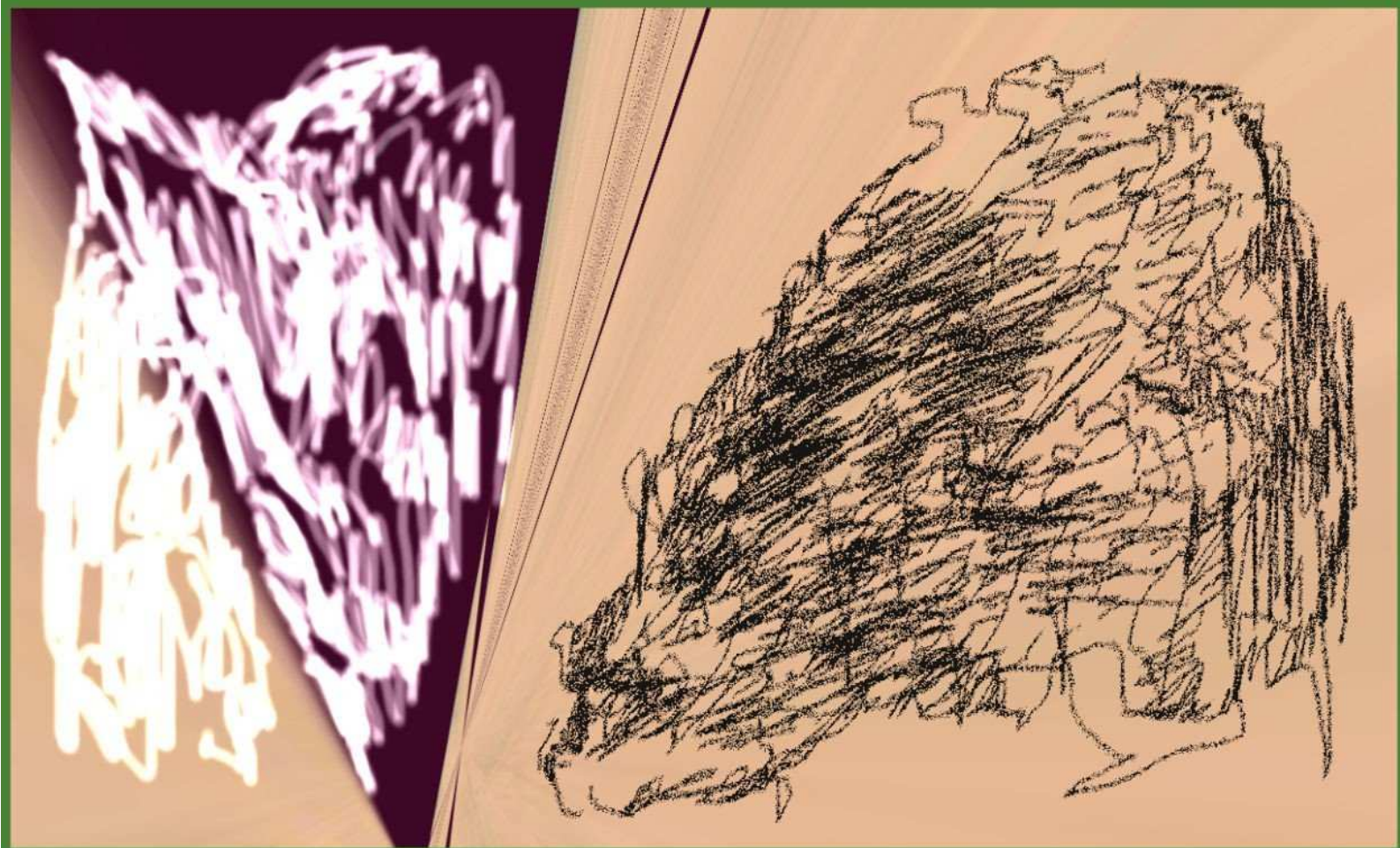


DOUBLE TAKE OF MAPPING BAROQUE FOLD TO INVERTED COLUMN





*ANTI CYTHEREAN MECHANISM (WITH ADJACENT)
OR VOYAGE TO A SHIPWRECK.*



*RYME OF MARINATD MARINI
SCALES OF SCULL @ ANTI
CYTHERA SITE/ DECISION*

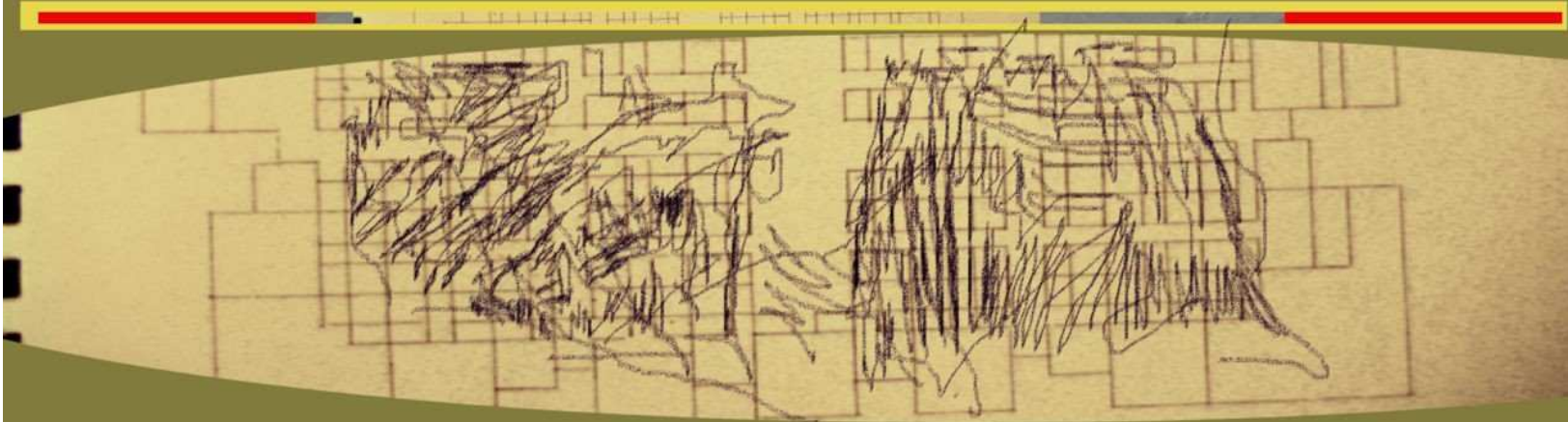
VIRTUALLY SOLD: BRANCUSI KEPT HIS STUDIO INTACT, IF A WORK WAS SOLD HE REPLACED IT WITHIN THAT ENVIRONMENT WITH A PLASTER COPY. PAOLA MOLA IN INTRODUCING HIS OWN PHOTOGRAPHS OF HIS WORK (NECESSARY NOTE- HE PERMITTED NO ONE ELSE TO PHOTOGRAPH IT, DUCHAMP SIMPLY WROTE DOWN NUMBERS) INTRODUCES THE IDEA OF “SKHAR” OR THE ENVIRONMENTAL RELAY SEMIOTIC NICHE TO PHILOSOPHIC BRACKET (WHICH DUCHAMP BRANCUSI TOGETHER PERFECTLY ACCOMPLISHED- WE MAY YET FIND “BRANCUSI ACTUALLY DID ALL OF MARCEL’S WORK AND VICE VERSA) THE DUCHAMP NOTATION BECAME A MAJOR CONCEPTUAL GAMBIT BOTH IN THE IDEA OF AN ART LIST IE SERRA AND THE DRAWING DELIVERY AS YOU SEE IT BORROWED BY NAUMAN FOR EXAMPLE... IN KYTHERA 5 I AM INDICATING THE DRAWING AS HAVING NOTATIONS WITHIN IT OF ITS HIGHTS WHICH COULD SERVE AS A DISPLACEMENT SO TO SPEAK, WHICH THEN GIVEN ITS OWN PHOTOGRAPH IN VIRTUAL SPACE AS THOUGH SOLD BORROWS INTO THAT ODD ETHOS BY WHICH THE SANITIZED STUDIO AS RECONSTRUCTED AFTER AN ARTIST’S DEATH BEARS A STRANGE LIVING SIGLA WITHIN THAT VERY COMPLEX REFLECTION. IN HATCHING OVER THE DRAWING THAT EXISTS AS A KIND OF SOLD NOTE IN VIRTUAL SPACE I INDICATE THE ALSO STRANGE EXPERIENCE OF EARLY INFRA RED PHOTOGRAPHY AS SUPPLYING IMAGERY DIFFERENT THAN ACTUALLY WAS THERE...



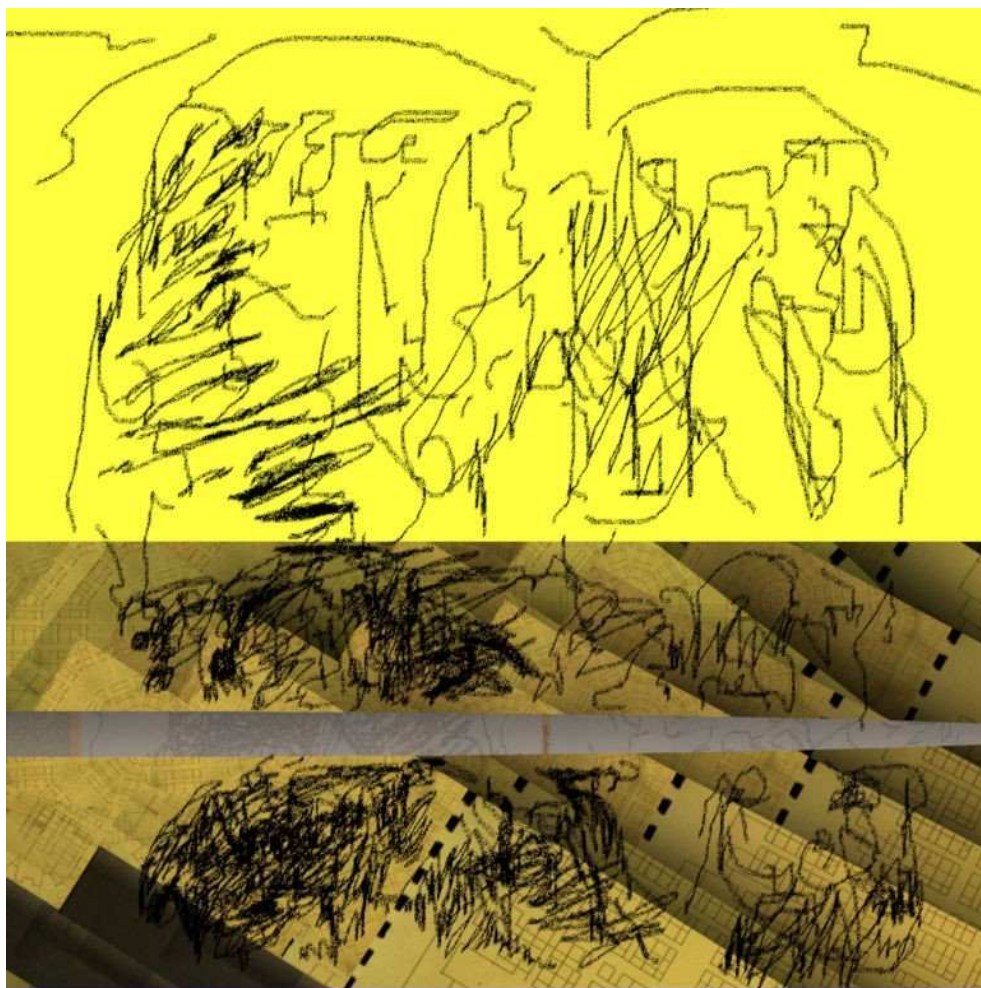
KYTHRA ALIAS 6: ENVELOPE FOR AN ISLAND (IE E-ISLAND)

VIRTUALLY SOLD: BRANCUSI KEPT HIS STUDIO INTACT, IF A WORK WAS SOLD HE REPLACED IT WITHIN THAT ENVIRONMENT WITH A PLASTER COPY. PAOLA MOLA IN INTRODUCING HIS OWN PHOTOGRAPHS OF HIS WORK (NECESSARY NOTE- HE PERMITTED NO ONE ELSE TO PHOTOGRAPH IT, DUCHAMP SIMPLY WROTE DOWN NUMBERS) INTRODUCES THE IDEA OF “SKHAR” OR THE ENVIRONMENTAL RELAY SEMIOTIC NICHE TO PHILOSOPHIC BRACKET (WHICH DUCHAMP BRANCUSI TOGETHER PERFECTLY ACCOMPLISHED- WE MAY YET FIND “BRANCUSI ACTUALLY DID ALL OF MARCEL’S WORK AND VICE VERSA) THE DUCHAMP NOTATION BECAME A MAJOR CONCEPTUAL GAMBIT BOTH IN THE IDEA OF AN ART LIST IE SERRA AND THE DRAWING DELIVERY AS YOU SEE IT BORROWED BY NAUMAN FOR EXAMPLE... IN KYTHERA 5 I AM INDICATING THE DRAWING AS HAVING NOTATIONS WITHIN IT OF ITS HIGHTS WHICH COULD SERVE AS A DISPLACEMENT SO TO SPEAK, WHICH THEN GIVEN ITS OWN PHOTOGRAPH IN VIRTUAL SPACE AS THOUGH SOLD BORROWS INTO THAT ODD ETHOS BY WHICH THE SANITIZED STUDIO AS RECONSTRUCTED AFTER AN ARTIST’S DEATH BEARS A STRANGE LIVING SIGLA WITHIN THAT VERY COMPLEX REFLECTION. IN HATCHING OVER THE DRAWING THAT EXISTS AS A KIND OF SOLD NOTE IN VIRTUAL SPACE I INDICATE THE ALSO STRANGE EXPERIENCE OF EARLY INFRA RED PHOTOGRAPHY AS SUPPLYING IMAGERY DIFFERENT THAN ACTUALLY WAS THERE...

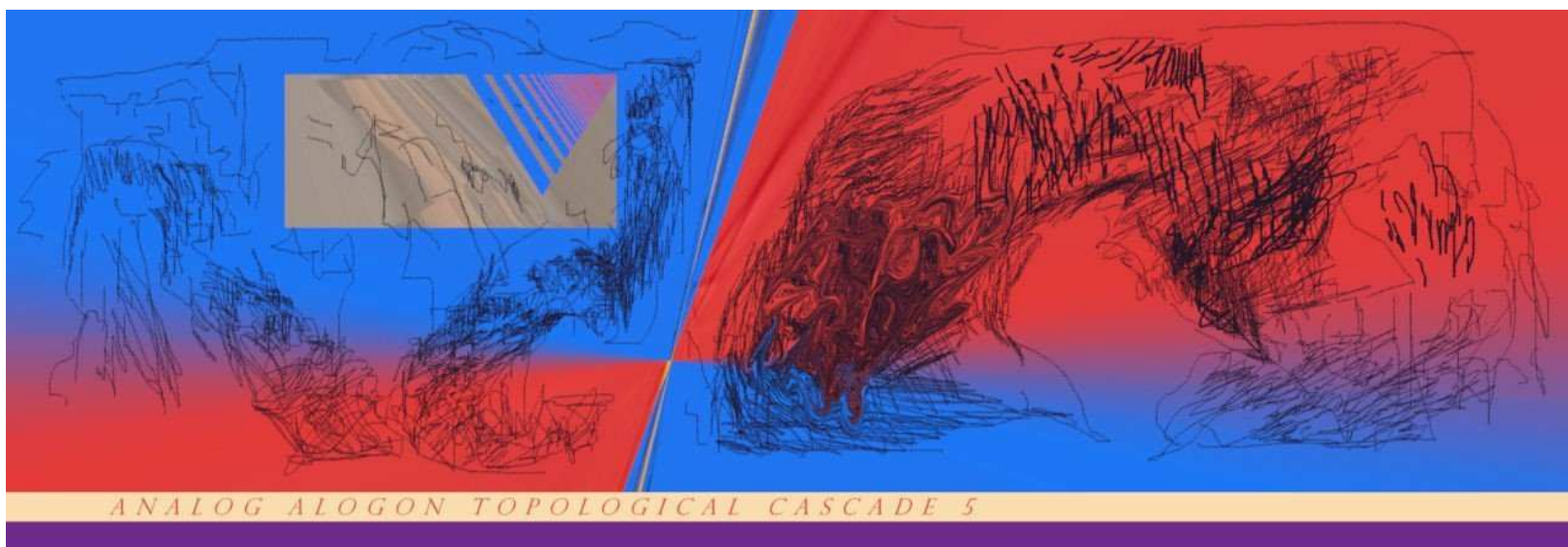
PSEUDONYM TSUNAMI :



*ANALOG ALOGON METAPHYSICAL
TOPOLOGICAL CASCADE 1*

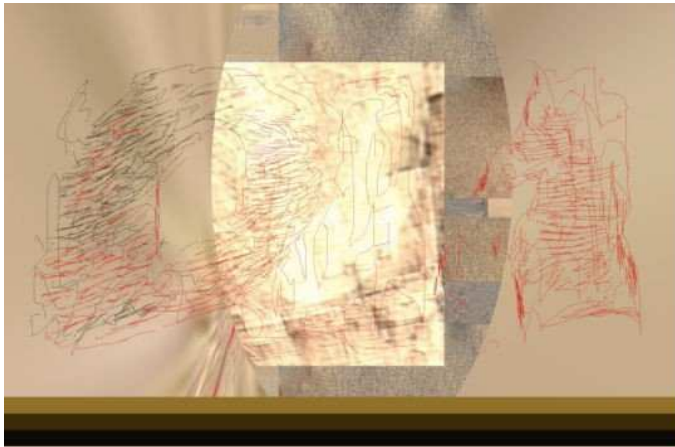


ANALOG ALOGON
TOPOLOGICAL
CASCADE 2





ANALOG ALOGON TETHYS GRAVURE 6



*DIA
ANA
DIACHRONOUS
ANALOG ALOGON
II*

EXORDIUM CONTINGENCY AND SALIENT OF FIGURE GROUND MARBLEIZING PHILOSOPHICALLY TO ART CHORDS POST HANGING JUDGE. ACCORDING TO THE RHETORIC OF" PRAEGANS CONSTRUCTION" OR THE VERB BECOME FORM BRANCUSI ELICITED TO INTEREST THE STRUCTURE OF CRACKS IN HIS MATERIALS AS PROVOKING A SENSE OF GRAPHOS WITHIN THE BECOMING AND EXPERIENCE OF THE WORK WHICH THEN AGAIN IN OTHER WORKS THAT ARE HIGHLY POLISHED BECOMES THE ABSOLUTE ABSENCE OF THE CRACK- BECOME INSTEAD THE MOTION IT INDICATES A S THE BURNISHED SURFACE. THUS SKHAR, OR THE THE SENSE OF INTERVAL AS INTER-VALENCE WITHIN THE TENSIONS OF FORMING MATERIAL TO THAT NEAR SPACE OF SPACING INTERVALS CATACHRESIS OR INTERRUPTIVE TO INTERPRETATION IN THE MAKING METONYMY. SIMILARLY, AT A TANGENT THE SCULPTURE OF POUND BY HENRI GAUDIER BRHZKA (LAST NAME RYMES WITH SKHAR) GIVES THE SENSE OF INTERPOLATION AND INTERPELATION OF THE MATRIX OF MOTION WHICH ABSORBS ITS GROUND, THUS THE CRITIQUE OF DELEUZE THAT THE BEING OF BEING PER HEIDEGGER THERE BEING DASSEIN IS A CONFOUNDING OF FIGURE GROUND CAN BE SEEN FROM THE DASSEIN-DRAWING MODE OF THE SCULPTURAL MATRIX TO INSTEAD SHOW THE INTERVALENCING BY WHICH FIGURE AND GROUND NOT ONLY CAN BE PSYCHO PERCEPTUALLY POSED TO LANGUAGE AS TRANSPOSE BUT ALSO IN THE SENSE OF UNDERLYING MATRIX GENERATE A KIND OF ARTISTIC STRING THEORY IN WHICH THE EFFECTS IS AS THOUGH "MARBLEIZED". THE BRHZKA WORK IS "KNOWN" BY ITS PROXEMICS TO ITS PHOTOGRAPH IN THE MAKING WHICH SHOWS A PICASSOESQUE LINE DRAWN TO THE MATERIALS THROUGH WHICH THE "CRACK" IS DISPLACED, JUST AS CHINESE TORTOIS SHELLS CRACKED BY HEAT BECAME THE STRUCTURE FOR CALLIGRAPHY, BUT WITH DIFFERENCE THAT THE MATERIAL CONNECTION IS EFFACED TO THE MOTION, BORROWED FROM PICASSO WHO IN TURN BORROWED IT FROM THE EGYPTIAN SENSE OF LINE AS CONTINUOUS OR DIACHRONOUS TIME AS OPPOSED TO THE ANACHRONOUS SENSE OF "CANTO" POUND HIMSELF RESONATED. IN THE RENAISSANCE THEN THE PARAGON OF THE PARAGONE PARADEIM OF SCULPTURE AS NORMATIVE TO DIACHRONOUS TIME AND PAINTING TO POST MIMETIC DIEGESIS AND LAUREL LIKE BRANCHING WAS CONFOUNDED, AGAIN BY A SCULPTOR, PER BERNINI AND HIS THEME OF SCULPTURAL METAMORPHOSIS, THE GENERAL SENSE OF GRAVURE CULTIVATED THEN PER ESCHER, WHICH INTERESTS ME AS A SENSE OF IMPLICATIVE STRING THEORY WITHIN ART... IN MY TITLED PIECE I INDICATE THE PROXEMICS OF ANA, AND DIA PER "DIANNA" OR ARTEMIS, AND AS GODDESS OF HUNT HER "VIRTUALITY" COUNTER PART ARES (CREATED VIA IMMACULATE CONCEPTION PER HERA IN A COMPETITION OF SORTS WITH ZEUS WHO HIMSELF COULD GENERATE BEING-GODS. IN THE KYTHERAN HYPER ASTRO LABE OR ANALOG COMPUTER MODEL OF ASTRAL SYSTEM THE SENSE OF POTENTIAL WITHIN THE MECHANISM OF SPRING OR COG ARE THE RESOURCE MADE OF THE PENTUP,POTENTIAL, OF THE HERACLITEAN "BOW" AND LYRE", IN WHICH THE ABROGATION OF THE NET, ABH OR QUICKENING AND ABHRO OR BRIDGING, THE INTERSTICES OF MATRIX VALANCING TO STRUCTURE, AND NET OF ANWA, OR ABROGATION AS ROOT OF "NARRATIVE" GIVES SCOPE TO "BIOS" OR THAT BOWING, PENT UP POTENTIAL WE TRANSLATE AS "ORGANIC"

THE DIACHRONOUS LINE OF MATISSE AND PICASSO PER EGYPTIAN REFERENCE IS THEN AN IRONIC REFERENCE TO THE STATUS OF A PHILOSOPHICAL BRACKET WITH THEIR INTERRUPTIVE MODES IN THE CRITIQUE OR ETCHANT. THE BRHZESKA DRAWING ON MATERIAL RELATES TO BRANCUSI'S STUDIO WHICH IN PHOTOGRAPHS SHOWS DRAWINGS ON WALLS REFLECTIVE IN THEIR TRANSITIVE VISION TO THE CORPUS OF THE STUDIO HE KEPT INTACT(REPLACING SOLD WORKS WITH PLASTER MODELS). IN THE REPRODUCED OR SANITIZED STUDIO CREATED POST MORTEM THE DRAWING IS MISSING...



ANALOG ALOGON 12 HAPTIC HAPHAESTUS RHEA ARES

**ANTHRO RAP ANDROS: CHIMERA APOS-
TROPHE CULTURAL APOSTATE
THEN THIS AGAIN MARKING DEN NARCO-
SIS OF THE DEEP
ANTHRO RAP ANDROS OWNES ONES
OWN THROWNNESS
ELUDES DETECTION ELUDES BONNI C
CARRA WHITE
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I'LL ASK YOU TO TELL ME A QUESTION
THAT
I TOLD YOU TO ASK ME A QUESTIONE**



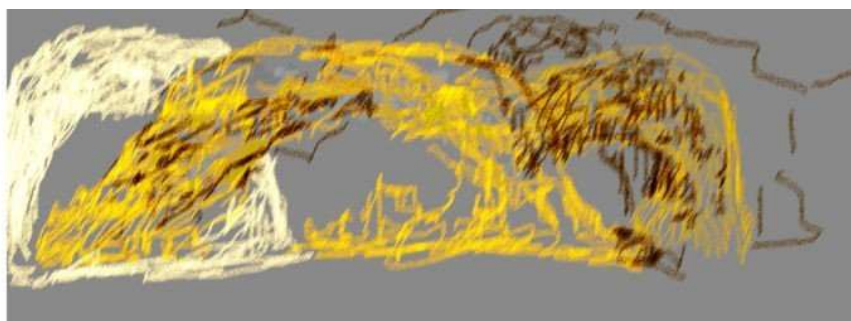
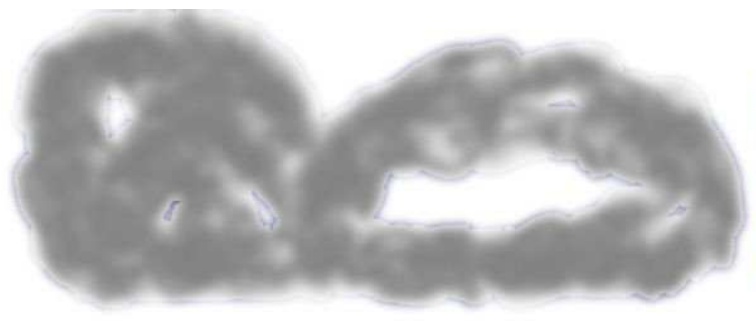
SPATIAL SKELETON WRITING EPITAPH



THE HIDDEN ORDER THEN IS BEATEN GOLD, IE FIGURES CREATED BY BEATING GOLD... I N THE RENAISSANCE THE TRADITION OF USING GOLD LEAF IN PAINTINGS AND ARCHITECTURE, BOOKS,ETC ARRIVED AT A HIDDEN ORDER OF SUBTLY REL“I PREFER THE HIDDEN ORDER”- HERACLITUS HAS THE CONUNDRUM CRITICAL WHICH HE PLACES IN “INCREDIBILITY ESCAPES DETECTION”: THAT IS: HOW WOULD YOU KNOW AN ORDER WAS HIDDEN IF YOU HAD NOT ALREADY FOUND IT TO RELATE TO THE SENTENCE? (SARTE- HOW COULD ANY THING BE IN THE UNCONSCIOUS IF NOT CONSCIOUSLY PLACED THERE- AN OK CRITIQUE WHICH BASICALLY MEANS SUBCONSCIOUS IS THE PROPER TERM BUT CURRENTLY REMAINS AS IN RELATION TO A “YOU UNDERSTOOD” OF THE PRECONSCIOUS) AN EXAMPLE I DO FIND OF HIS ORDER IN HIDING SHALL WE SAY IS IN HIS (HERACLITUS’S) “ALL BEASTS ARE DRIVEN BY BLOWS” WHICH, IN THE OVER ALL CONTEXT OF “FIRE’ (A SYMBOL WITH REAL FACE INDICATING A LANGUAGE OF TRANSMIGRATION BETWEEN STATES AND THEIR META IMPLICATIONS) AND THE FOLLOW UP OF “GOLD” WHICH IN AN ALCHEMICAL TRADITION MEANS TOWARDS THE SAME STUDY TOWARDS TOPOLOGY AS “CURRENCY” (AURORA, DAUGHTER OF “RHEA” MEANS CURRENT TO PERCEPTION)...PEIZOON WOULD I BELIEVE MEAN BEASTS BEATEN AND THIS IS A RYME WITH “PEISANTOS” OR THE GAME OF DRAUGHTS – CHESS (DUCHAMPS CHESS WAS HIGHLY IRONICAL TO MATISSE’S DRAWING OR DRAUGHTSMANSHIP) WHICH SYMPOLIZES COMPLETE REVERSAL OR TROPE. THE HIDDEN ORDER THEN IS BEATEN GOLD, IE FIGURES CREATED BY BEATING GOLD... I N THE RENAISSANCE THE TRADITION OF USING GOLD LEAF IN PAINTINGS AND ARCHITECTURE, BOOKS,ETC ARRIVED AT A HIDDEN ORDER OF SUBTLY RELATING TO THE RED CLAY COLOR OF THE GOLD SUPPORT... RELATING TO THE RED CLAY COLOR OF THE GOLD SUPPORT...



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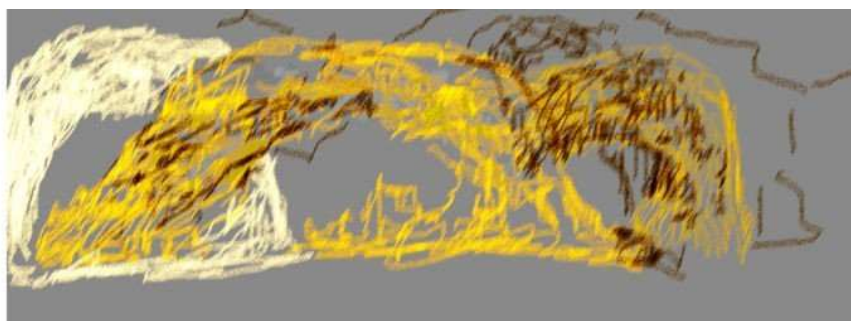
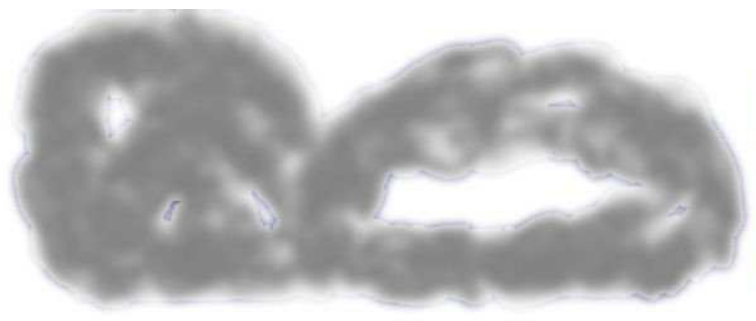
DIAMOND KNOT JET STREAM INTERNAL FOCALIZATION

WITHIN ITS OWN LIONS DEN THE VIRTUAL REALM PLACES AN ASIDE ACCORDING TO A REPRESENTATION LIKE A SOLAR FLARE OR PLANETARY RING AT THE POSSIBLE UNIVERSAL OR GALAXY PLANE ENVISIONED, IN DUCHAMPS GLASS THE RADIAL SCISSORS MOTIF SUGGESTS A MARKING OF THE GLASS INTO A REVOLVING DOOR, INSTEAD, THE VIRTUAL REALM GIVES A COMPARISON OF CHROMATIC AND COLOR SCALES AS MEMORIES OF THE IDEA OF ENTROPY RE-PROPOSED TO CURRENT CIRCUMSTANCES OF THE GENERAL DISCUSSION: IT MAY BE FANCIFUL BUT I SEE DUCHAMPS SCISSORS REGION AS RELATING THE “LITANY OF THE CHARIOT” WHICH HE PLACES IN THE NOTES TO MEAN THE TROPE OF A RIDER FORM IN ARCHITECTURAL JOINERY TOWARDS “PAEN, HYM OF DELIVERY AS RELATED TO PEON OR WARD, THESE OFF OF PEI OR TOUCH/WEAL IN WHICH WHAT IS REFERRED TO THEN OUT OF CLASSICAL RELATIONS TO AN ALCHEMICAL SENSE OF LIGHT THE BELT OF ORION (THE WARDER OF ZEUS), WHOS BELT IS SERIES BRIGHT STAR ASTERISM FORMS IN STRAIGHT LINE WHICH ALSO GIRD HEAVENS OR RELATE THE HERACLITEAN “BIOS”, LIFE CYCLE OR RHYTHM AND OVER ALL THE SCISSORS REGION IS A JOKE ABOUT CUTTING OUT STARS. ORION COMES FROM THE CULTURAL SOURCE WORD URU ANA OF AKKADIAN WHICH IN SANSKRIT BECOME ANAPURANHA OR DRAWING IN NET, GREEK ANWRA OR SIMPLIFY, REVISE, ABOLISH, AND I SUSPECT SOURCE OF “RHEA” OR FLUX.. AS WELL AS “NARRATIVE” NOTE “STAR” AS DEVOLVED FROM AKKADIAN ASTARTE OR GODDESS OF BEGININGS ARE ALSO DEVOLVED OF THE PRIMORDIAL ROOT –URU ANNA...

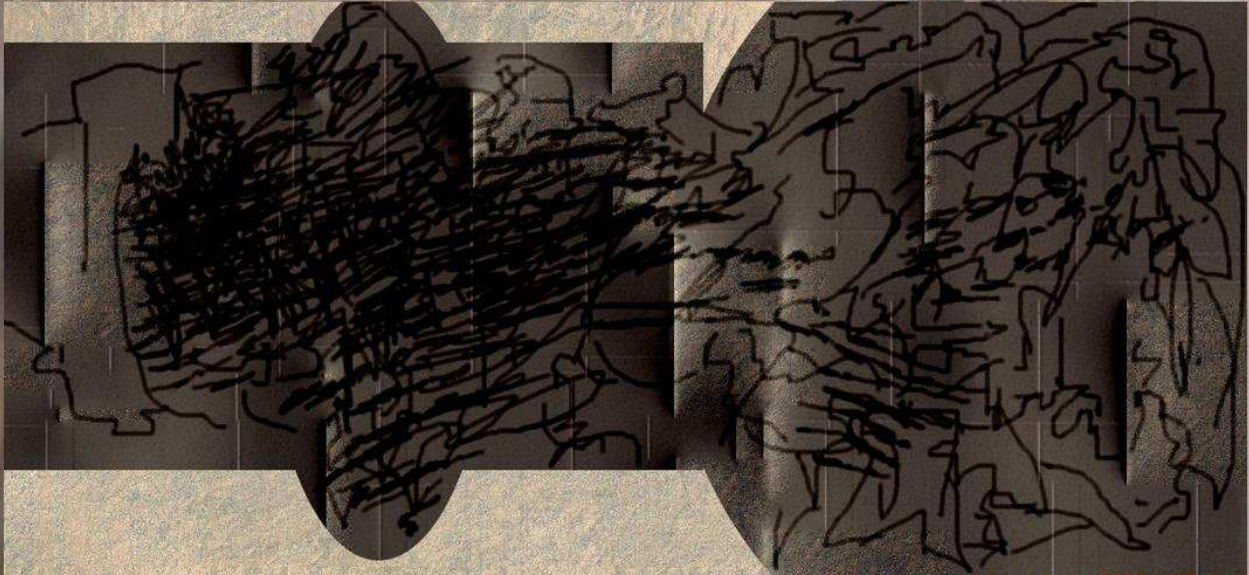
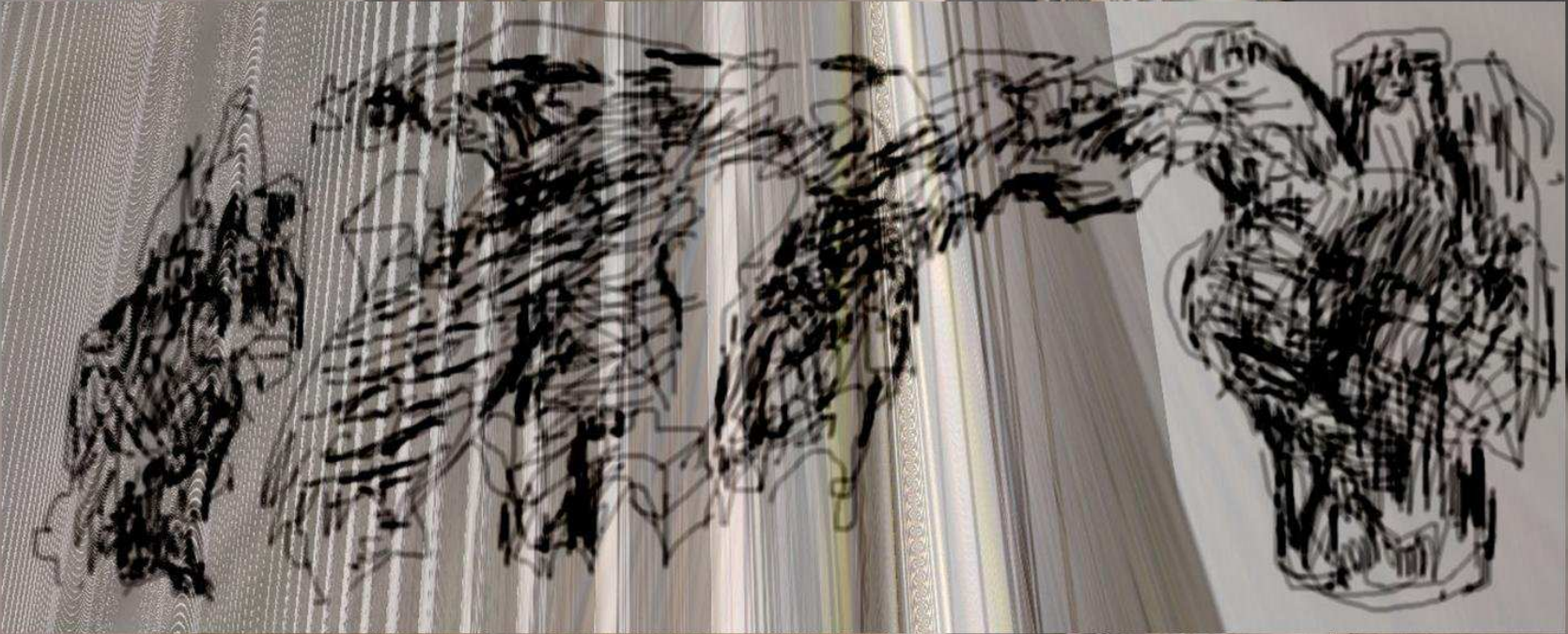
SKI- OF SKHAR OR INTERSTICES OF RHYTHM DEFLECTED BETWEEN MATERIAL AND FORM ORIGINALLY CLOUD, BECOME EMPYREAN, AND WITH SKI-SKHAR : SKY SCRAPER. (CUTTING OUT STARS)

I BELIEVE THAT WITHIN HERACLITUS THE FRAGMENTS RELATING CHILD AS KING IN PLAY ABSORB THE “THREE KINGS” OF THE ASTERISM-BELT AS THAT GAME OF DRAUGHTS-METAPESANTAI MARK VISION, HEARING AND HIDDEN ORDER, OR INTUITION AS THE THREE KINGS OF PERCEPTION AS IT WERE.

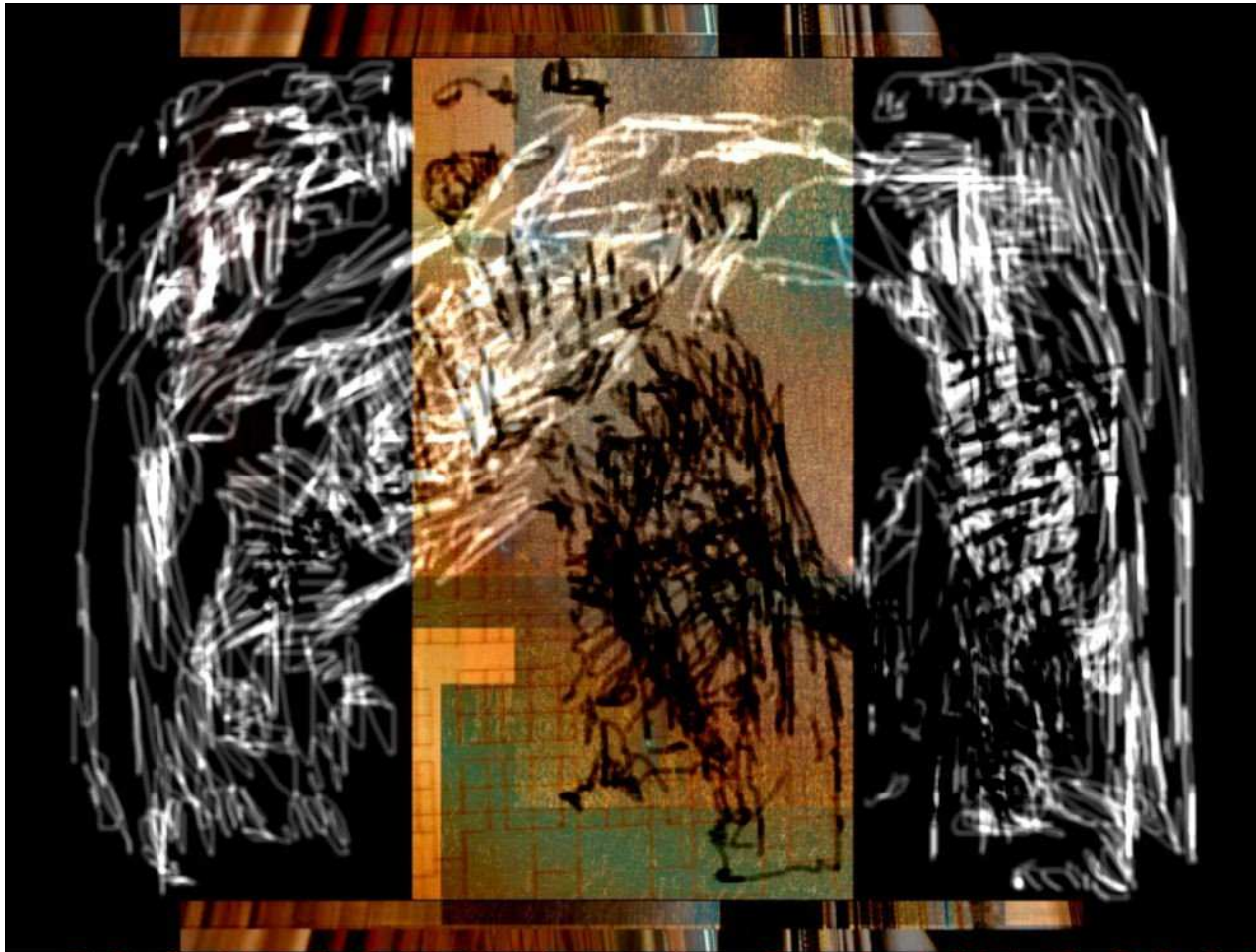
I TAKE THE CHROMATIC TO VALU SCALE AS A RELATION BETWEEN THE OTHERWISE DISSIMILAR Duccio AND CARAVAGGIO, THE WORKS ENCLOSED HERE LINK AS FEELING FOR THE ROCK CUT BYZANTINE CHURCH WHICH INFORMS : IN THIS DRAWING I HAVE RELATED A SKYSCRAPER LIKE MOTIF AS THOUGH RELATING- PROJECTING “ANIMAL KINGDOM TO CARVING OUT REAL ESTATE >



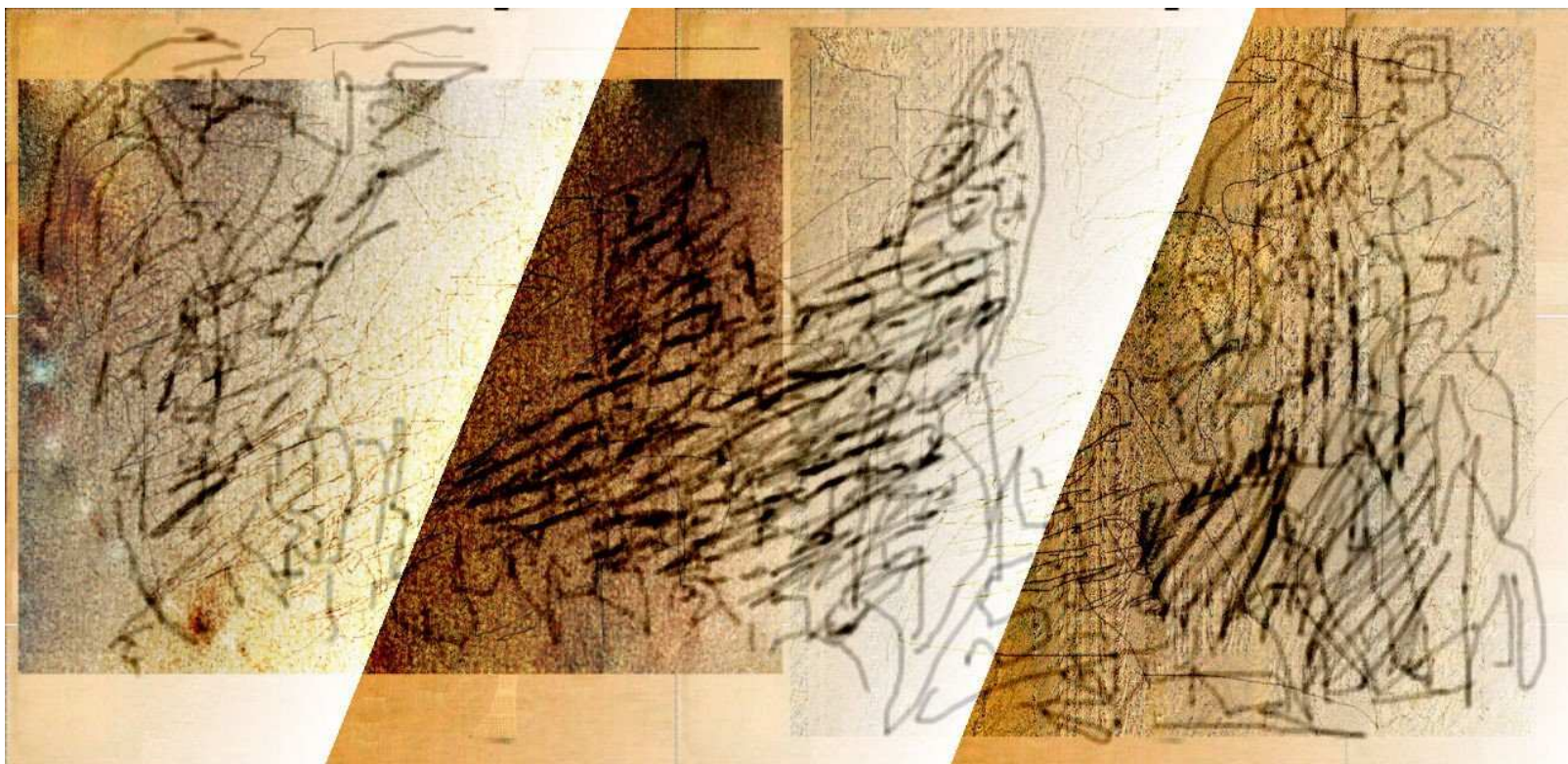
DIAMOND KNOT JET STREAM INTERNAL FOCALIZATION







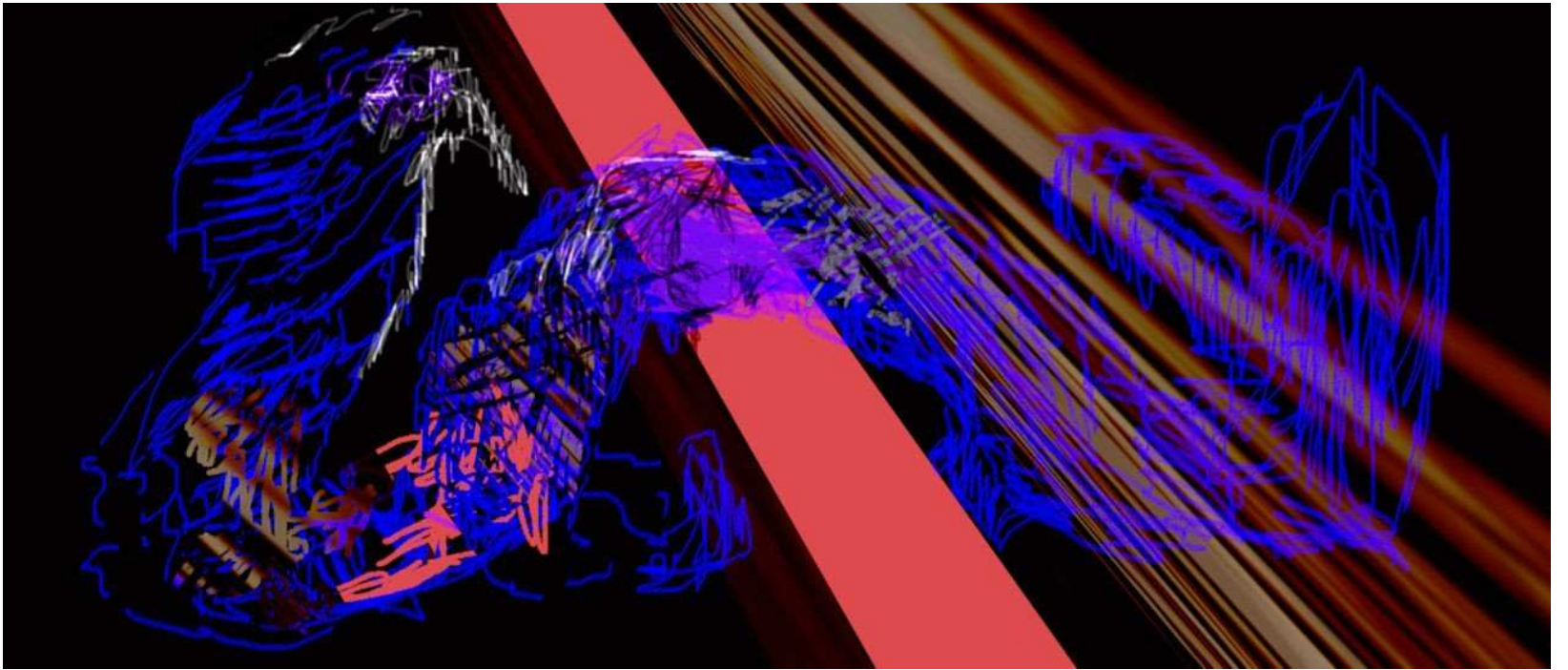
*FROM "QUOTING CARAVAGGIO"
TO ADDUCING DUCCIO
QUOTH RAVEN GRAVEN SOUND
OF ONE HAND HA HAING (1)*

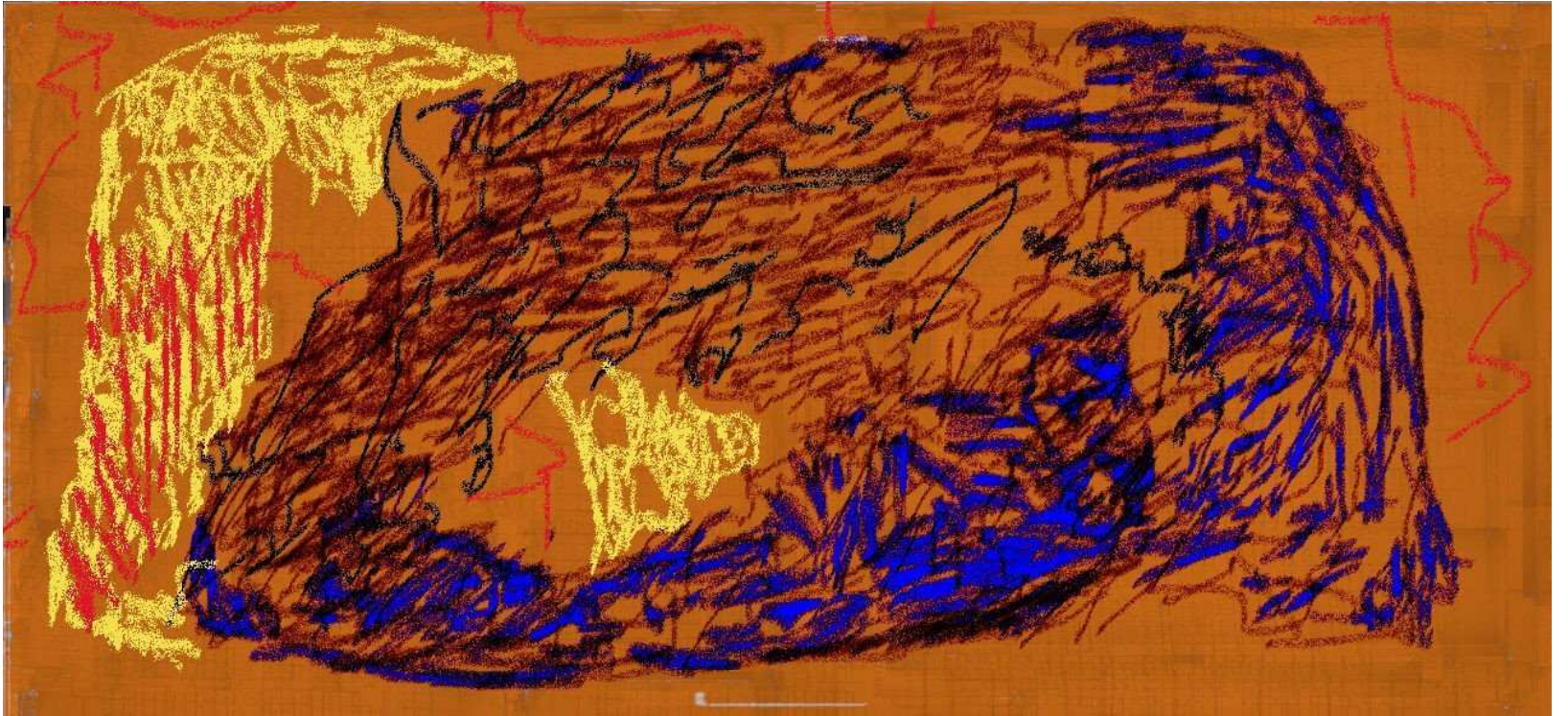




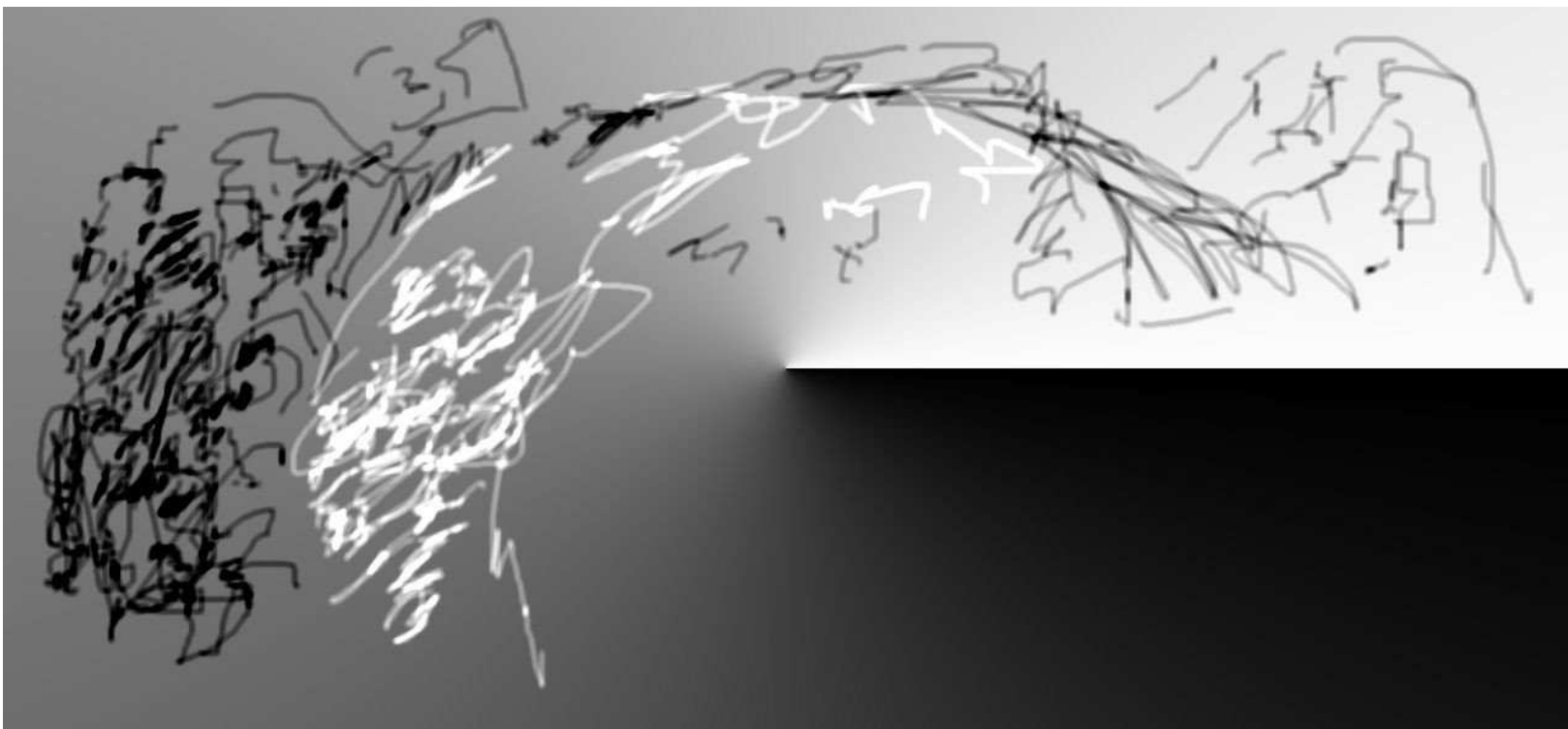
**GONIA"-ANGLE": DOGGONE PET ANA-
GRAMS: TRES RICHE HEURES = HEU-
RISTIC ROSE/ ECSTACY OF ST
THERESA = SECRETARY OF EASTER
THEATRICALS:
CRITICAL ADJUNCTION WITHIN ART SE-
RIES: "QUOTING CARAVAGGIO" TO AD-
DUCING DUCCIO QUOTH RAVEN
GRAVEN SOUND OF ONE HAND HA-
HAING**

Narrative is a word formed from the Sanskrit Anawra or drawing in net: asw in the Greek as Grommets of fate likewise affords :answer-from these chord (PIE- neu) like attachments are the preliminary ontology of the neurological model of semiotics on the one hand, perhaps string theory on the other... In Duccio's work the tracery drawing signification which undoubtedly informed Picasso quite a bit is a meta narrative on a par with the Mideaval system of color to bible or Holy writ ie the flattening of the color field creates a loosening of the pictorial architecture and promotes the metanarrative. The computer gel (gel in PIE=glass) gives a color sprectrum that similarly has that meta narrative in a world where there are also created an abundance of meta materials via artifacts and matrix transpositions underlying the vector. Meta narrative is just that things become interesting when you reach outside yourself, Meta narrative is just that things become interesting when you reach inside yourself.... Thus the PIE (merg) indicates Mark/merge...first marks are then not an origin but a coming together within something always already in motion. In Modern Art: Cezanne place dblue underdrawing and then color spectrum over write –Expressionism “Blue Rider”....

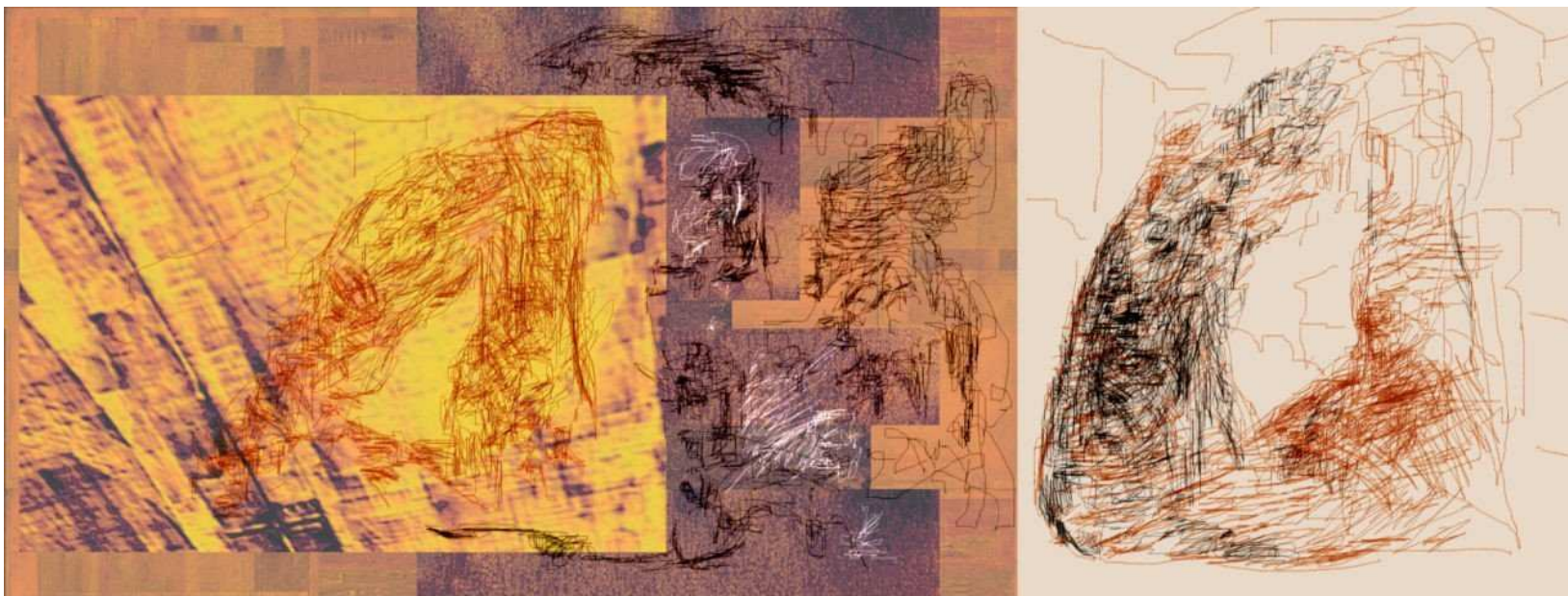








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SPATIAL SKELETON WRITING EPITAPH



POST DYNASTIC WORLDS



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DOLMA





MATRIX WORLD- CONANANCE SYLLABLES-ATTRIBUTES –IMAGES: BEGINNING WITH AN ANAGRAM OF BERNINI'S ECSTASY OF ST THERESA =/ SOFT AESTHEAT SECRECY/ ON THE ONE HAND OR ON THE OTHER ANAGRAM= /SECRETARY OF EASTER THEATRICKS/ THE FIRST DRAWING IS MEANT AS A CONSONANCE TO A SET OF ETCHINGS NAUMAN MADE RELATING TO MUDRA SIGNS (HE WAS A TOPOLOGY STUDENT IN MADISON AS HIS ORIGIN I BELIEVE I OWN BOOK ON MUDRA HE SOURCED FROM HIS INTEREST IN RELATING TOPOLOGY TO HAND PACT SIGNS) : HE DREW SINGLE HANDS-MEANING THEN THE SOUND OF ONE HAND CLAPPING AS IT WERE... I VIEW THE PAIRING TOPOLOGICALLY FROM THE REVIEW OF BERNINI'S ECSTASY OF ST THERESA AND THE EQUALLY FAMOUS DRAWING WHICH ESSENTIALLY TAKES THE ADAM DRAWING OF MICHELANGELO WHICH PROJECTS A BRACING OF DRAWING HATCH WHICH INFLUENCES ALL SUBSEQUENT MANNERIST DRAWING WORKS AS A KIND OF PACT SIGN IN ITSELF, BERNINI HOWEVER MOVING FROM THE VERITICAL PLANAR PROJECTION TO THE UNDER CUT OF THE JAW AS HIS FOCUS.

MY TACT TO THE PACT ATTACK IS TO INDICATE AN ABSTRACT TOPOLOGY OF THE HAND: A CONE SECTION WITH TERRACES CUT INDICATING THREE ENCLOSED FINGERS TO PALM FORMING THAT CONE TERRACE AND ABOVE THE OPPOSITION THUMB LOOP AND FORE FINGER LOOP AS THE ESSENCE OF THE HUMAN GRIP.

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ATTRIBUTES AS THE ASSOCIATIVE TROPES OF THE DRAWING LANGUAGE IMAGES HAVE TO DO WITH CREATIVE PROJECTION OF PERCEIVED POTENTIAL.

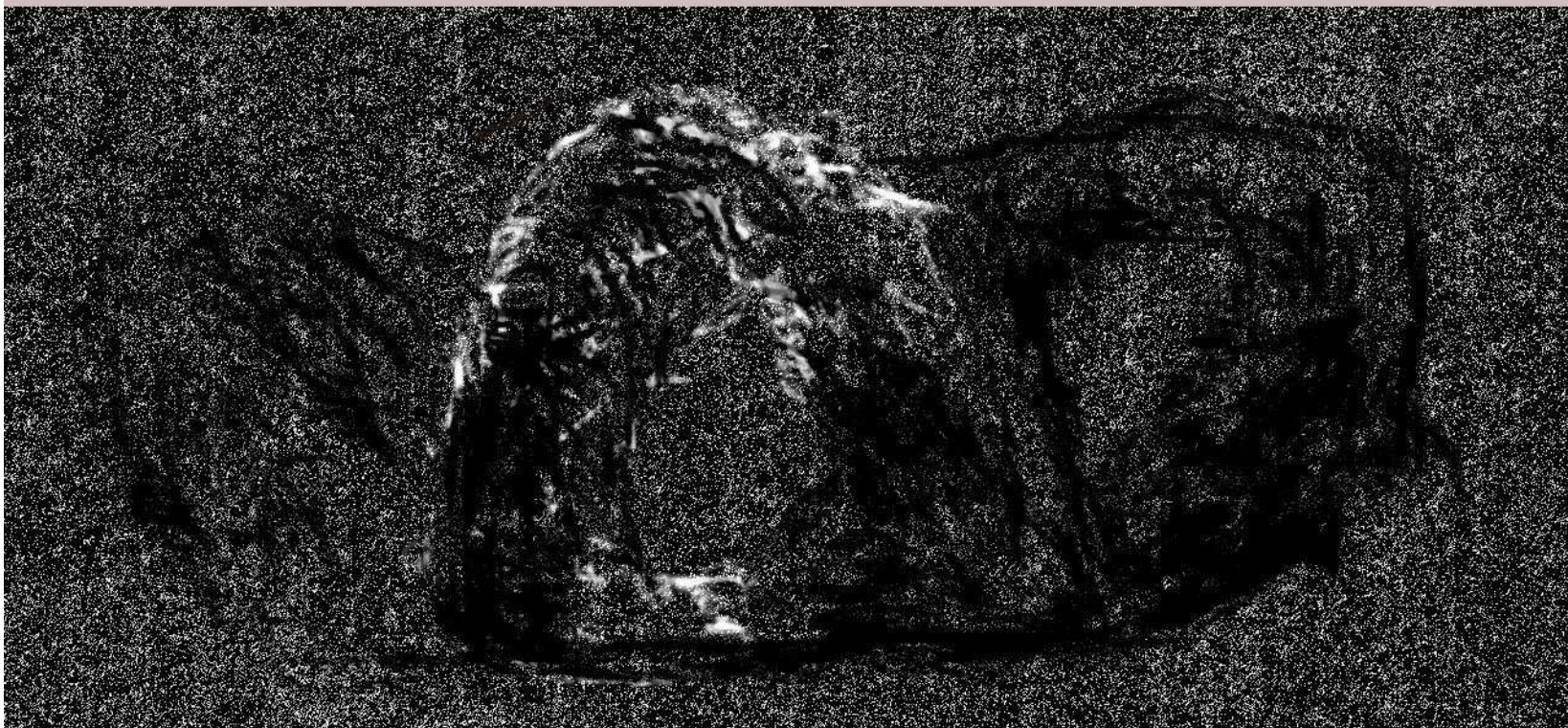
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LAVA SHELF





PARAGONE I

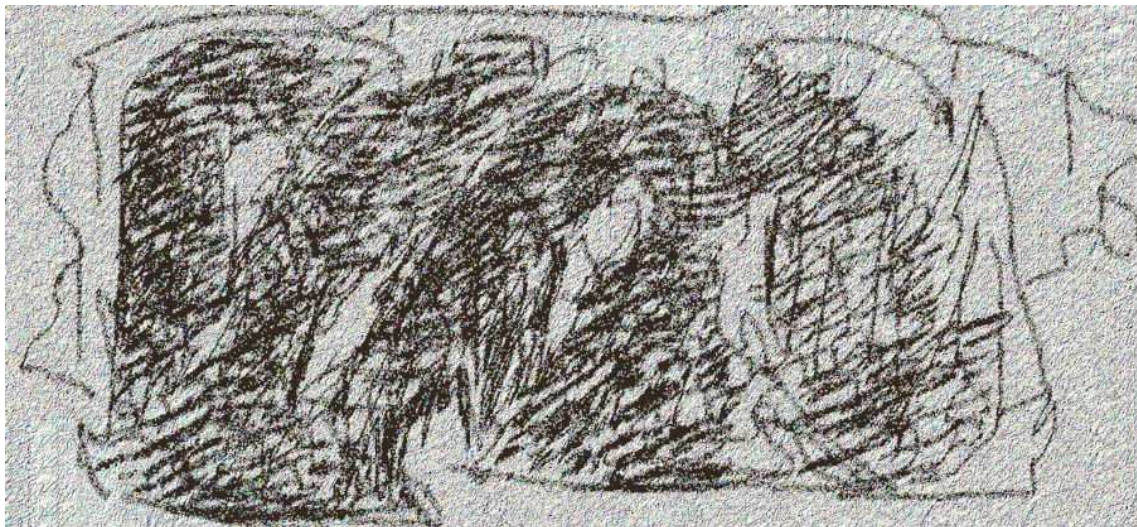


ECSTASY OF ST THERESA
= SOFT AESTHETIC SECRECY





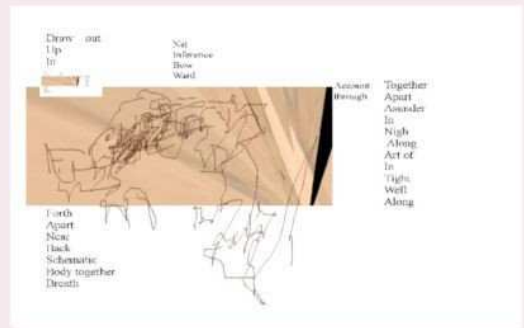
THE CAMBODIAN DANCERS OF RODIN GAVE THE HAND PACTS WHICH MIRRORED HIS OWN DRAWING IN A TRANSFERENCE: BUT THE DEEPER TRANSFERENCE IS THAT OF THE GUANDARAN BUDDHISM BY WHICH THE HAND PACTS ENDOWED OF THE LANGUAGE PROGRESSION BETWEEN PIE SANSKRIT AND GREEK THE LINK BETWEEN ABHO OR BRIDGE AS BECOME BUDHA OR BUD ANK LINKED VIA PEI OR TOUCH AND WEAL TO APEIRAN, OR ORIGIN IN WHICH PEION BECOMES BUD OR WARD IN THE GREEK AND MIGRATES MEANINGS TOO PYRUS OR FIRE AS VISION LINKED TO THE HAPTIC BREATH, SURD OR ARATIONAL EXPRESSIVE, AND TOUCH AS KINDLING HAPTIC TO HAPPENSTANCE OF WHICH THE PACT SIGN FOR UNOPENED BUD IN SANSKRIT KAMALA SHOWS IN THE HERACLITEAN FRAGMENT: EDAWN METABAL-EIN KA KAMATOSEOTI TAOIS AUTOIS KAI ARCHETHAI EIKATEIN ADAWKEIN ... MAYBE WE LINK CAMATOS TO COMATOSE BUT THE MEANING AS BUD IS THE CONSTRUCT WHICH FORMS "BUDDHA". KHAN TRANSLATES THE HERACLITEAN FRAGMENT AS IT IS WEARINESS TO ALWAYS TOIL AT THE SAME TASKES AND BE EVER BEGINNING". I SEE IT MORE AS SAYING IT IS COUNTERPRODUCTIVE TO MARK ORIGINS TO FLUX.



KAMALA(SANSKRIT) LOTUS BUD MUDRA



FREUD SQUARED: CARAVAGGIO INVITES PSYCHOLOGICAL INPUT NO DOUBT SO FOR MY PART I AM RELATING THE STYLE OF LUCIEN AT A “DIFFERENCE” DIFFERENCE PER DERRIDA BEING FOR BAL PRIME MOTIVATION IN THE SENSE OF A SHARE SUBJECTIVE NEXUS ALTERNATELY ACCEPTING AND NEGATING DIACHRONOUS OR SYNCHRONOUS VERSIONS RESPECTIVELY: THE CAUSTIC STYLE OF LUCIANO PLAYS WITH PAYBACK PER RELATING THE MYTHIC TO DAY TO DAY LIFE AND IN TRANSGRESSION OF SCALE WREAK MORPHOLOGIES OF POSSIBLE WORDS WHICH IN HIS STYLISTIC MARKS THE CAUSTIC OR ETCHANT ANALYSIS TO A PARTICULAR LEVEL RELATING TO PAINT OR ETCHING, I AM INTERESTED IN PEALING THE ONION PAS T THAT AND BACK TO GENUINE SCULPTURAL INSCIONE, SIMILAR TO MEDITERRANEAN STYLE SCULPTING FROM DRILLED DEPTH POINTS....

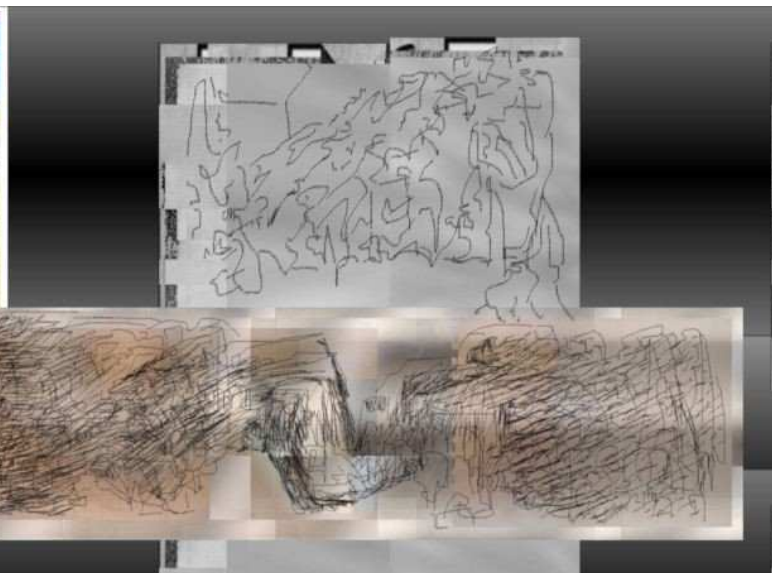




IN BOY BITTEN BY LIZARD CARAVAGGIO PLACES AN ENIGMATIC METAMORPHOSIS MORE PRE CONSCIOUS THAN SUBCONSCIOUS BY WHICH THE CHILD MAY HAVE ENCOUNTERED THORN OR LIZARD, THE RECOIL OF THE ACTION IS LINKED TO HIS PAINTING MODE OF MEASURING OUT COILS OF ACTIVITY WHICH THEN RECALL THE HERACLITEAN “THE WAY UP AND DOWN MEET AT THE POINTS OF A CIRCLE”... BAL RELATE SUBCONSCIOUS TO CULTURAL INTEGRATIONS OF CREATING EXPERIENCE AS BEING AT A CROSS ROADS SHE OPENS TO DISCUSSION VIA A CODING OF THE IDEA OF INTERPELLATION TO MARK IN NARRATIVE STRUCTURE A SECOND PERSON ABEYANCE OF FORE TELLING WE MEET FOR EXAMPLE IN DEKOONING STATING HE ALWAYS NEEDS TWO INFLUENCES, ONE TO CONTRADICT THE OTHER, THUS ALSO THE OFTEN ROCK BAND IDEA OF CREATING AN ALTERNATIVE IDENTITY HARD ON THE HEELS OF THE RHETORICAL STANDARD THERE OF RELATING TO LITOTES OR DOUBLE NEGATIVE = POSITIVE CONDITION OF REAPPRAISAL. AS I SEE IT THIS WOULD BE RELATED THEN AS “PRECONSCIOUS”, AS THE ART MODE IS ALWAYS ALREADY IN MOTION SO TO SPEAK AND SPEAKS LESS TO A DIFFICULTY LADEN HIDDEN MOOD OF SUBCONSCIOUS THAN THE AMPLENESS OF A FORTHCOMING METONYMY OF MIND AND MATERIAL CO-INDICTMENT.

THE TERM INTERPELLATION SHE USES FOR SECOND PERSON NARRATIVE MAKES SENSE TO MY OWN HISTORY OF A CERTAIN MOMENT OF GENESIS MARKED TO THE IDEA OF PHOTOGRAPHING BRUSH DRAWINGS (I WAS DETERMINED TO DISOLVE THE DIFFERENCE BETWEEN BRUSH AND NON BRUSH THROUGH A RHYTHM OF SYNCOPATED THIRDS) IN MY NEAR ENVIRONMENTS FROM OUT OF HAND, HAND AND DRAWING ONE INTERPOLATION IN PHOTOGRAPH AND ON THE OTHER HAND THE DRAWING TRANSFORMING THE PHOTOGRAPH INTO A KIND OF PRINT NEARER INTAGLIO OR ETCHING ORIGINS IN SPIRIT OF ENCOMPASSING DRAWING AS SUCH. THE SENSE IT MAKES TO ME IS IN THE RELATION TO THE SAUSSERIAN PIE MODE I ELICIT OF PEI OR TOUCH/WEAL, WHICH INFORMS INTERPELLATION IN THE DIRECTION THEN OF THE WAY UP AND DOWN I MENTIONED LINKED TO CARAVAGGIO'S “BRACI” METHOD (MEASURING OUT ROPE OVER FOREARM COGNATE OF THE MORE ABSTRACT YET PHYSICAL “ABRACIARI” OF ITALIAN INVOLVEMENT)

IN THE FIRST DRAWING HERE I HAVE RECALLED TWO OF THESE INTERPELLATION PICTURES WITHIN MY PRESENT FRAME AND THE HAND PHOTOGRAPHED SHOWS PELATES IN THE SENSE OF CARRYING THE FEELING OF “THE BITE OF THE PRINT”... WHILE MORPHING INTO MY IMMEDIATE DRAWING... THE DRAWING HAS A NEAR ASSOCIATION FOR ME OF RELATING TO THE CURRENT CONSTRUCTION IN CHINA OF HUNDREDS OF NOW EMPTY CITIES(GO AHEAD GOOGLE IT) WHICH ARE MEANT FOR FUTURE GENERATIONS WHEN INEVITABLE FLOODING DUE TO CLIMATE CHANGE FORCES THE EVACUATION OF THEIR SHORE LINE CITIES. NOW THAT IS WHAT I CALL PRECONSCIOUS...IF NOT PRECOSCIUS...



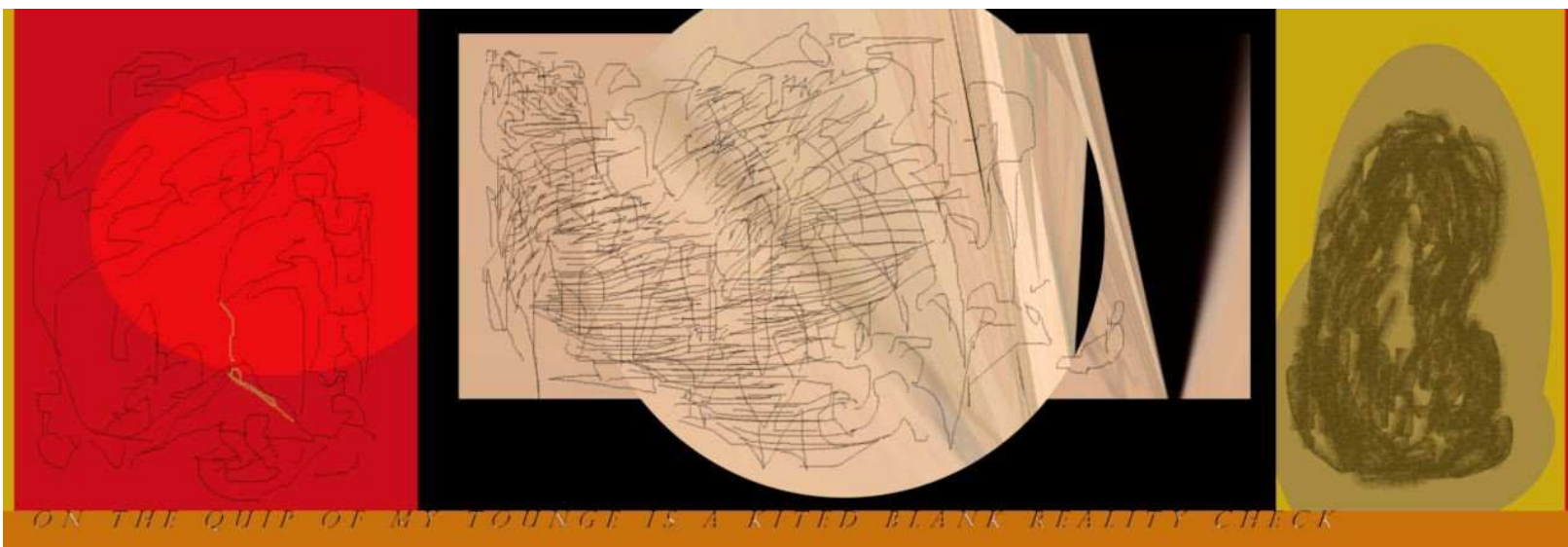
OCCUPATION WHERE OCCU-PATION INDICATES EYE TO HAND CONVERGANCE AND DIVERGENCE SEEM THE CHARACTER DELEUZE BESTOWED AS THE POTENTIALS OF VARIANCE WITHIN SUBSTRATA OF DISCORD TO SELECT AND ELECT SOME NOTION OF MOTION WHERE THEN THE ARISTOTELIAN IDENTIFICATION TO POTENTIAL IS MET IN THIS DISLODGE OF CHARACTER AND KIND TO XEUXIS OR THE LEXICAL BLENDING OF WHAT IN CARAVAGGIO IS PASSAGE: THE SINGULARITY OF BEING IN TWO PLACES AT ONCE SUCH AS CHIA-ROSCURO MARKS OF SCRIBE OR INSCRIBE PER ORIGINARY PROTO INDO EUROPEAN SKHAR OR SCISSION. THE PIE BELONGS TO SAUSSURIAN ETYMOLOGY AND FOR BAL LACAN DEVOLVES TOWARDS PIERCE THE SEMIOSIS RESISTING ONLY MORPHOLOGICAL ENDOWMENT WHICH SHE IDENTIFIES SIMULTANEOUSLY TO DELEUZE AND OF THE MOMENT SHARED BETWEEN LACAN AND DELEUZE MAKES HER OPENING OF RELATING HER OPTION TOWARDS GENDER STUDIES IN WHICH A BIAS IMPLICIT IN THE SUBSTRATA OF RECOGNIZING THE OTHER IS SUCH THAT THE HOMULUCRAE OR INNER PERSON IS ALSO THE REFLECTION WITHIN OF GENESIS ON DUAL FRONTS TO BEGIN WITH.

YET LACAN IS HIGHLY INTERESTED IN MARKING HAND AND EYE MAPPING TO THE TORUS OR SELF MAPPING OF FORM IN THE MAKING WHICH THEN IF ONE RELATES THE SAUSSURIAN APPROACH TO WHAT FOR EXAMPLE BECOME ESPERANTO OR A BRANCHING OF MORPHOLOGICAL EVENTS THE RHIZOME OF DELEUZE WHICH HE (DELEUZE) POSITS AS AGAINST ONLY (SUCH) ARCAIC BRANCHINGS OR (THAT) ARCHE OR GENERATIVE PRINCIPLE BERENSON MODIFIES TOWARDS ITS INFRASTRUCTURES. THIS AS DEVOLVEMENT FORCE MAY BE SEEN A BRIDGE BY WHICH ABROGATION AND DEVOLVEMENT AS PRINCIPLE PRINCIPALS BECOME AS THOUGH MALE AND FEMALE LEADS IN THE INTERPOLATION AND INTERPELATION OF PROSODY AS FALL UPON THE RITES OF PASSAGE SUCH AS A MOMENT SHARED HAS SPATIAL IMPLICATION WHICH BAL NOTES FURTHER IN THE CASE OF ANTHROPOLOGICAL STUDIES IS LIKEWISE A STUDY OF SPACE LEADING TO THE CONCEPT OF SHARED TIME GENERATED BY THE ACT OF STUDY. IN CLASSICAL STUDIES THIS PAIRING IS RIFE, APOLLO AND ARTEMIS AS BROTHER AND SISTER ARE THE FEMALE LEADS MIRRORING ZEUS AND DIANNA AND GENERAL MALE FEMALE PRIMORDIAL THREADS SUCH AS STRIFE AND CHAOS DRIFT FROM THE ADJACENT WORLDS TO GREEK PRESOCRATICISM AND SO AMONG THE RHETORICAL LEADS WHICH BAL STRUCTURES AS HER FRONT IT IS WITHIN A POSITING OF NARRATIVE STUDIES SHE PLACES TO HER CAREER AS AN OPENING FOR RHETORIC TO SPIN ITS PREFERENCE FOR PHILOSOPHY WITH ART AS IT S TORUS AND EVENTS MEETING THE CIRCUMSTANTIALITY OF SPLINTERED FATE FORTUNE CIRCUMSTANCE AND LUCK WHICH MARK REALIGNMENTS BETWEEN THE ADJUNCTIVE "FRAME" TO THE TRANSITIVE EVENT, HER RHETORICAL LEADS AS SHE QUOTES THEM TEND TO BE "ENELLAGE" (ELABORATED TOWARDS "TRANSDISCIPLINARY"), ALSO A FORM ELLIPSIS OR A USE OF THE TILD IN HER WRITING AS A KIND OF SIGLA,... FOR HER CARAVAGGIO IS THE PERSONIFICATION OF THAT SENSE OF THE OTHER WHICH SPLINTERS THE MIRROR (ONE MAY THINK ALSO HERE OF SMITHSON AND HIS "MIRROR DISPLACEMENT" AND ENANTIOMORPHIC MIRROR IN WHICH THE DOUBLE REFLECTION IN THE LATTER CASE STATES HORISMUS TO LITOTES). WE MIGHT AS WELL ALSO , FORM A SAUSSURIAN MOMENTO TOWARDS LOOKING AT THE WORD CARAVAGGIO WHICH PLACES CARA OR THE SINGULAR SOURCE OF WHITE MARBLE FROM THE CARA QUARRY, AND "VAGGIO" WHICH IN THE CASE OF VAGINA MARKS THE IDEA OF VAGUS OR WANDERING TO PASSAGE BETWEEN VULVA AND UTERUS. THIS OPENING UPON A LABYRINTHEAN RECOURSE AS SENSIBILITY INFORMS THE SENSE OF OTHER, I HAD NOTICED FOR EXAMPLE THAT BALS EARLIER WRITING ON MARY SEEMED TO CARRY THE ECHOES OF THE STORY OF THE STONE DREAM OF THE RED CHAMBER, THE LATTER INVOKING A PARADIGM OF GUANYIN AS RELATED TO A NARRATIVE WITHIN A MALE CHARACTER RAISED IN FEMALE CLAN WHICH HARBORED A NUNNERY(SIMILARLY HAMLETS "GET THEE TO A NUNNERY" IS AS THOUGH HE IS TALKING TO HIMSELF VIA HIS SENSE OF OTHER)... ON A QUERY SHE AFFIRMED THAT SHE "WAS AWARE OF THE BOOK" AS HER CARE-FULL STATEMENT... AS DELEUZIAN ASIDE I WILL CONTRIBUTE IT INTERESTS ME THAT BUDDHISM AS A KIND OF RHIZOME IN WHICH EAST AND WEST HEADINGS BETWEEN THE INDIAN AND GRECO INDIAN MIRROR WHICH UNDOUBTEDLY ENABLE THE GUANYIN CULT VIA GUANDARA ARE FORMED BETWEEN THOSE THREADS JUST MENTIONED AS PSYCHOLOGICAL-ANTHROPOLOGICAL MIRRORS AND THEN AGAIN THE PHYSICAL MIRRORS WHICH CASTIGLIONE WHO INHABITS THE NARRATIVE OF THE STORY OF THE STONE DREAM OF RED CHAMBER ACTUALLY INITIATED IN TRADE CONNECTIONS WHICH THE CHINESE IMMEDIATELY SPLINTERED IE CUTTING MIRRORS INTO ARCHITECTURAL DECORATION AS THEY ARRIVED SOURCED FROM CASTIGLIONES VERONA CONNECTION TO CHINESE PORT HANGSCHOW. WHAT INTEREST BAL IN QUOTING CARAVAGGIO, OR RATHER IS AMONG HER INTERESTS, IS TO TREAT KINDLY THE VERY IDEA OF ART WHICH ART ENDEAVORS TO DISLODGE AND TRANSPORT TO A NEW HISTORY, FOR AT RISK IS THE IDEA OF A CONTINUUM WHICH SHE SEES THE SEMIOTIC STRUCTURE OF SAUSSURER ,HOWEVER IN THE RELATION OF PIE TO SANSKRIT AND GREEK I TEND TO SEE INSTEAD THE ESSENCE OF "TRANSDISCIPLINARY" ON A META LEVEL OF THE TRANSITIVE LANGUAGE DEVOLVEMENTS... THAT IS ART FRAMED TO THE ADMIRER BERENSON IDEA OF "POSSIBLE WORLDS" WHICH ELIDING FROM A VOL-TARIAN "BEST" ALLOWS THE IRONY OF THE CONSTRUCTED TOPESTHESIA WHERE ART BECOMES A NARRATIVE, OR RATHER AN ART FORM OF THE IDEA OF ART. THUS EVERYTHING OPEN TO DECONSTRUCTION REMAINS AS THE OTHER, A PERHAPS COMPLETE FABRICATION AND FALSEHOOD, BUT ALSO A THREAD, A FORMAL VIEW BECOME A STAGE MOMENT.

IN MY WORKS HERE I TAKE UP THE THEME OF NON CARRA MARBLE AS RECEIVING MY CONFIGURATION, THAT IS MARBLEIZING IS A FORM LABYRINTH. THIS IS AS THOUGH IN OPPOSITION TO PICASSO'S VOLLARD SERIES "SCULPTORS STUDIO" IN WHICH THE WHITE PAGE BECOMES EMBLEMATIC OF WHITE MARBLE AS THE TOPESTHESIA OF ART SCULPTURE. THE TOPESTHESIA CARRIES- CARRA OVER AS DELPHIC QUARRY TO ABSTRACT ART: WHAT DOES BRANCUSI CARVE? WHITE MARBLE. WHAT DOES BOURGOIS CARVE? WHITE MARBLE. TIEPOLOS 4 CONTINENTS PAINTING SIMILARLY TRANSPORTS THE 4 RIVERS THEME TO A DIFFERENT ZONE OF COLORIZATION IN WHICH SEEMINGLY THE HIGHLY SUPPORTIVE PRINT SERIES WHICH STATE HIS INTEREST IN AMBIGUITY SHIFT FROM VALUE TO CHROMATIC SKEINS AND SKIES. THE COMPUTER ALLOWS ITS OWN HAPTIC DONATION OF TECTONIC PLATES AND THE CONSONANCE OF DRAWING OUT A STATE OF MIND WITHIN THE MOODS OF ART AS AN ART STATE.



OUT OF THE BAROQUE THEME SHOW AS FOUND OBJECT BAL USES FOR QUOTING CARAVAGGIO: A PREPOSTEROUS HISTORY I AM HERE REFERENCING JEANETTE CHRISTIANSON'S JELLO SEATED CHAIRS(A SUBTEXT IS THAT IT IS VERY HARD TO MAKE WORDS CREATE THAT DESCRIPTION!)- LINED UP IN FRONT OF A N ARCHITECTURAL FAÇADE IN THE GENERAL QUOTE THERE OF THE LAURENTIAN LIBRARY BY WHICH I ASSUME CHRISTANSON INDICATES THE TYMPANUM STRUCTURE CARAVAGGIO USES TO ADVANCE THE COMBINATION OF SIGHT AND SOUND AS CO-STARTLING THE SENSES AS THEY PLACE AND DISPLACE EACH OTHER ALSO HAS THE UNDERGROUND REFERENCE TO MICHELANGELO AS CARAVAGGIO'S FIRST NAME AND THE FACT THAT MICHELANGELO LITERALLY WORKED UNDERGROUND, IN HIDING , ON THE LAURENTIAN PROJECT CONCEALED IN THE CRYPTS WHERE HE OUTWAITED THE WRATH OF POPES. ANOTHER ARTIST IN THE EXHIBITION JACKIE BROOKNER HAD PRESENTED LICHENS GROWING ON A TOUNGE OF LAVA, AND THE IDEA OF APPROPRIATING A TOUNGE APPEALS TO ME AND I INDIRECTLY QUOTE THE IDEA IN MY DRAWING WHICH CONTAINS A SIMILAR SLIP FORM. FOR THE JELLO IDEA (WHICH RELATES AS SUCH THE IDEA OF VITREOUS SUBSTANCE, TRANSPARENCY, COUSINS OF GLASS AND ALSO GLOSSUM OR THE COLOR AMBER AS A SPECTRAL FORERUNNER) I RELATE THE SIMPLER IDEA OF A PHOTOGRAPHIC GEL WHICH APPEARS TO CONDITION THE WORK AS A FOOTNOTE.



SAND CASTLE DUNE DUNNIT

